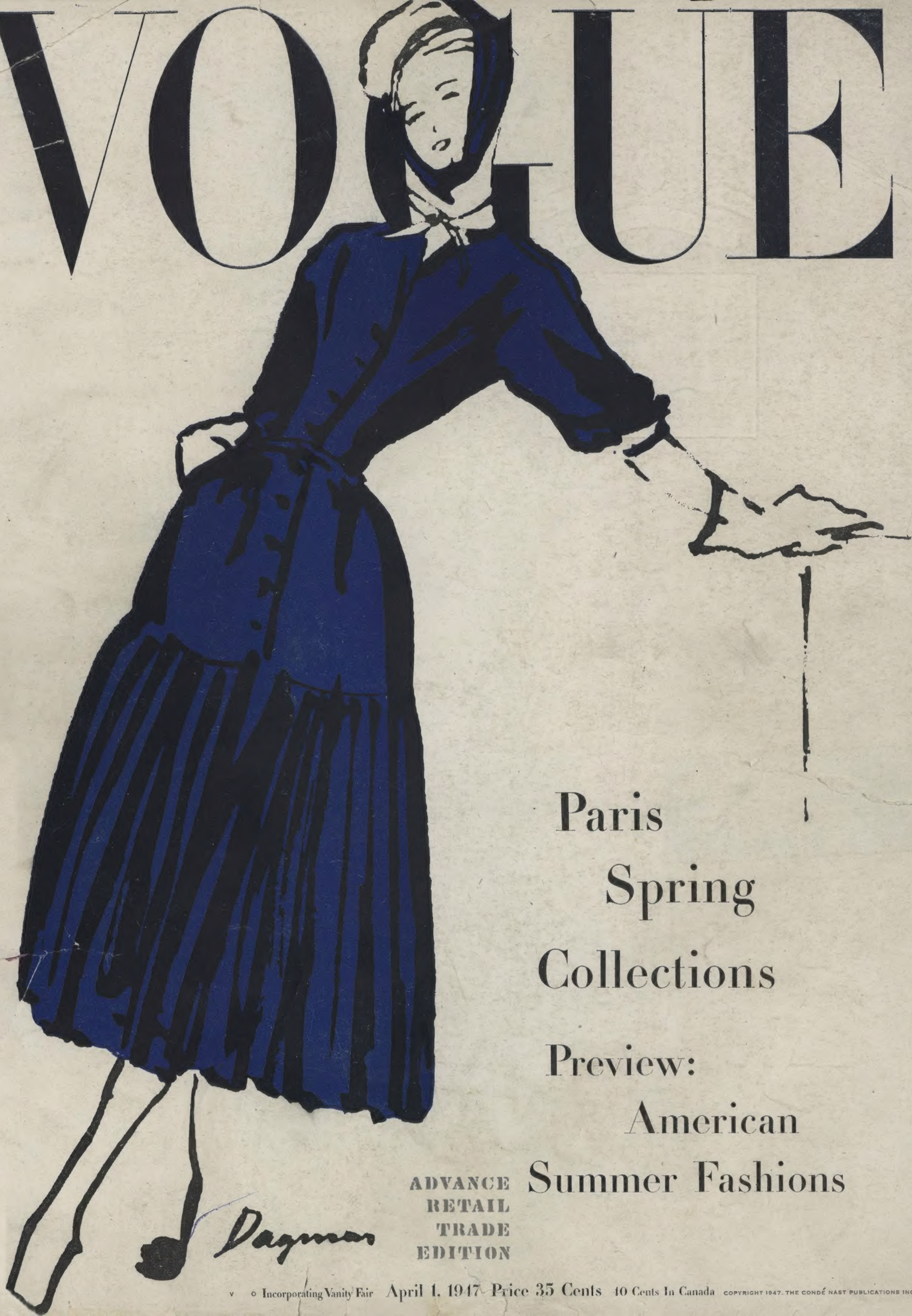
VOGUE



Paris
Spring
Collections

Preview:
American
Summer Fashions

ADVANCE
RETAIL
TRADE
EDITION

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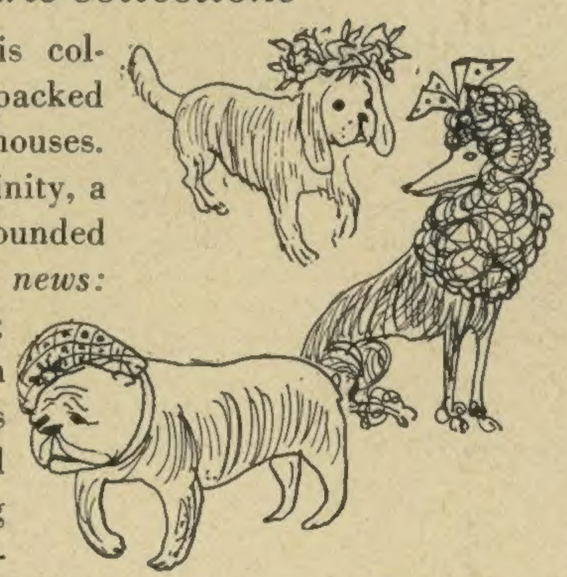
How to use this issue of

VOGUE

From the Paris collections



Vogue reviews the new Paris collections—shows, in sixteen packed pages, the doings of top Paris houses. *New look:* an unforced femininity, a polished continuation of the rounded line: the bell shape. *Other news:* Cummerbunds everywhere; tiered capes; the Street length dinner décolleté; Schiaparelli's boned, chin-high Gibson girl shirt; Balenciaga's very long cutaway blazer, his belled jacket over a tube of skirt. *Hat news:* the mushroom shape; the out-and-out pretty hats; gendarme hats with broken brims. *Shoe news:* the lady-like pump of Goya with pointed toe, high heel. *Newest house:* the house with new vigour, new ideas: Christian Dior. For *all* the Paris news, see pages 135-151.

From the London collections

Despite the hardship in England today, British designers have managed to come through with collections pointing up their special abilities: a fine hand with tweed, excellent evening clothes...and news: emphasis to skirts, to stripes, to stiff silks, to lines asymmetric and/or diagonal. Vogue shows the evening clothes of Victor Stiebel, Norman Hartnell, Hardy Amies; the tweeds of Peter Russell, Digby Morton and Creed; Angele Delanghe's taffeta party dress with longish, full skirt. See pages 162-165 for British determination, British imagination.

Accessory notes: tones and undertones

Close harmony colours, and the colours on which to play them ...see Vogue's colour portfolio, pages 153-155. A sampling: for grey, caramel colour with a white note; for polished white or grey, a staccato mustard yellow; for white or butter-yellow tweeds, pale-to-bright butter tones; for town black and kasha-colour, a muted taupe run. There's fashion training news here—pertinent selling suggestions—plus ideas for accessory advertisements and windows.

American summer fashions

New ideas from *this* side of the Atlantic are covered in several stories. The following nutshell versions are listed not in a matter of importance but, rather, by first pages first. *What to wear with what* (page 152) blue-prints the newest look in the country; newest look in town, any day. Make sure your display manager sees this story. It's filled with ideas. *The Adrian look for 1947* (pages 156-159) illustrates his feeling for the contemporary. Adrian revalues the shirtwaist and skirt, continues to cut defined—but not exaggerated—shoulders, slim day skirts. *Spring viewings* (pages 167, 168) shows the first of summer's clothes: cottons and linens with a city authority.

Shirtwaist-and-skirt: town meeting (pages 176-177) gives a fresh new look, a Gibson girl look, for summer city days... crisp white linen shirts, narrow dark skirts, unexpectedly big, pretty hats. *All day-long, all summer-long fashions* (pages 180, 181) points up country clothes, mid-calf length, and what to wear with them. Though labelled country clothes, we expect to see them in the city too. See *Suit ideas—top particulars* (pages 183, 202) for new ways with suit necklines. *Summer backlog* (pages 184, 185) demonstrates the many facets of a black silk Shantung suit—the way it goes around town, day and evening, with a change of accessories. *Leghorn hats* (pages 188, 189) suggests this very pretty fashion with a skirt and shirt as well as with the traditional gingham.

When planning promotions, consider the shirtwaist-and-skirt story, the endless possibilities of an advertisement coordinating a black silk suit with Main Floor items, and leghorn hats—because women love them, because they are pretty-pretty, because they're news.

Junior lingerie ideas

Knitted nylon, that air-light new fabric, is highlighted on pages 186, 187. If your stocks warrant it, promote this new lingerie idea soon—it's news.

And don't miss . . .

The new Coiffures (pages 174, 175), Corsets (page 190), An hour to dress (page 178), The second skin (page 179).

RELEASE DATE for material in this issue: April 3rd, East and West of the Mississippi.

For other information, write or wire Vogue Merchandising Service

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APRIL 1, 1947

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In knitted lingerie, the *news* is in—

New designs . . .

new fabrics . . .

new colours for jersey . . .

matched sets . . .

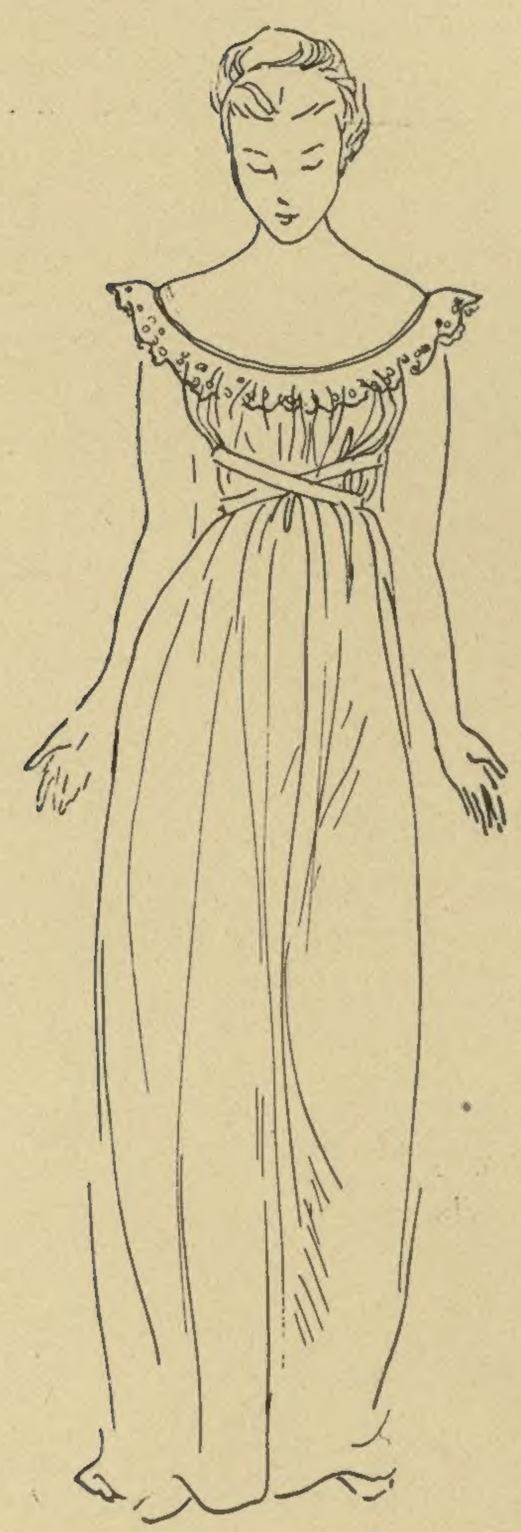
new prints.

All of which indicates

a busy season ahead

for your knitted

lingerie department.



1.

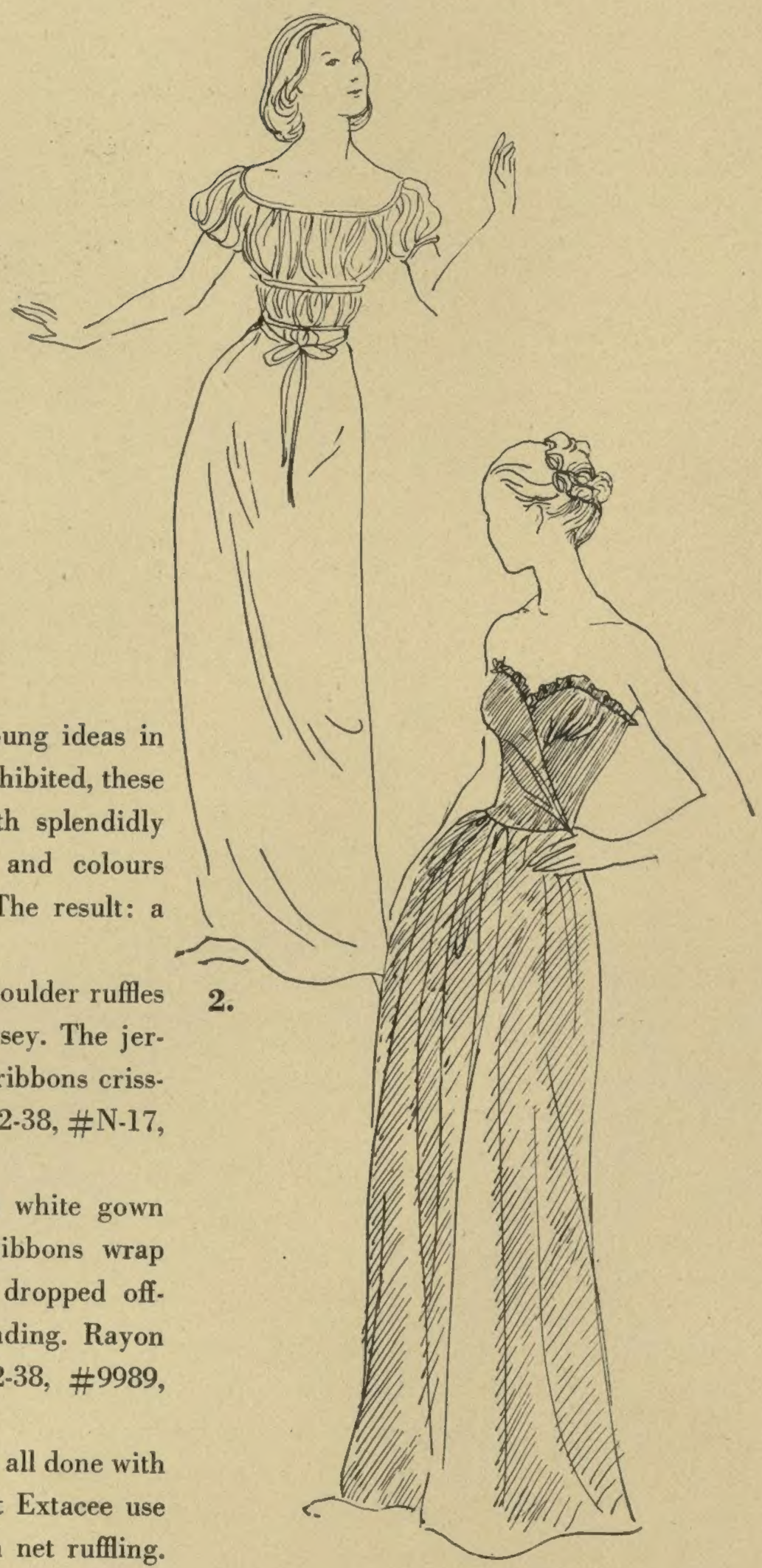
New designs

There's new, young blood...new, young ideas in the knitted lingerie field today. Uninhibited, these new young designers come up with splendidly original designs, with trimmings and colours hitherto unthought of for jersey. The result: a whole new look to knitted lingerie.

1. Demure little gown with angel shoulder ruffles and yoke in eyelet embroidered jersey. The jersey: a Celanese rayon tricot. Satin ribbons criss-cross, tie in back. Blue, white. Sizes 32-38, #N-17, $42.00 per dozen. Carter.

2. Inspired by a Greek chiton—a white gown pretty enough for a bride. The ribbons wrap around twice; the sleeves can be dropped off-shoulder, thanks to the elastic banding. Rayon tricot jersey. White only. Sizes 32-38, #9989, $56.00 per dozen. Vanity Fair.

3. No straps, no staves, no wires. It's all done with a new bodice lining—the same that Extacee use in their bras. The only trim: nylon net ruffling. Black rayon tricot jersey. Talon side fastened. Sizes 9-15, #12947, $91.00 per dozen. Extacee. See pages 186, 187 of this issue for Extacee's new nylon knitted gown and chemise, wonderful new peignoir in white rayon tricot jersey.



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5.

New prints

One look at the line-up of good prints today, and you know how the designers feel about prints. There's nothing namby-pamby about them. They have character, a fashion know-how.

4. Confetti dots sprinkled on white—in Munsingwear's circular knitted rayon Viscose. The bordering is green; the dots, merry mixed pastels. Sizes 32-38, #85-1002 Polka, $21.00 per dozen. Munsingwear.

5. A printed Regency rayon knitted crepe—this is fabric *and* print news—with an Empire look. Lilies of the valley in blue or dark red on white. Sizes 32-40, #N-12, $34.00 per dozen. Carter.

7.

6.

New colours

One fact can't be disputed with the woven lingerie department: you have colour...good, strong colour. And there's no reason for not having it in stock. It's everywhere in the market today.

6. Grecian gown in rayon jersey tricot, shirred with Lastex. In seven colours: rose, blue, turquoise, white, yellow, violet, green. Sizes 32-40, #236, $36.00 per dozen. Laurel Intimates.

7. Short pajamas with portrait neckline, wrap-around skirt. In Celanese warp-knit rayon jersey. Sizes 32-38. Aqua, rose, violet. #703-1, $63.00 per dozen. J. W. Henson.

MORE →

In knitted lingerie, the *news* is in—

8.

9.

New fabrics

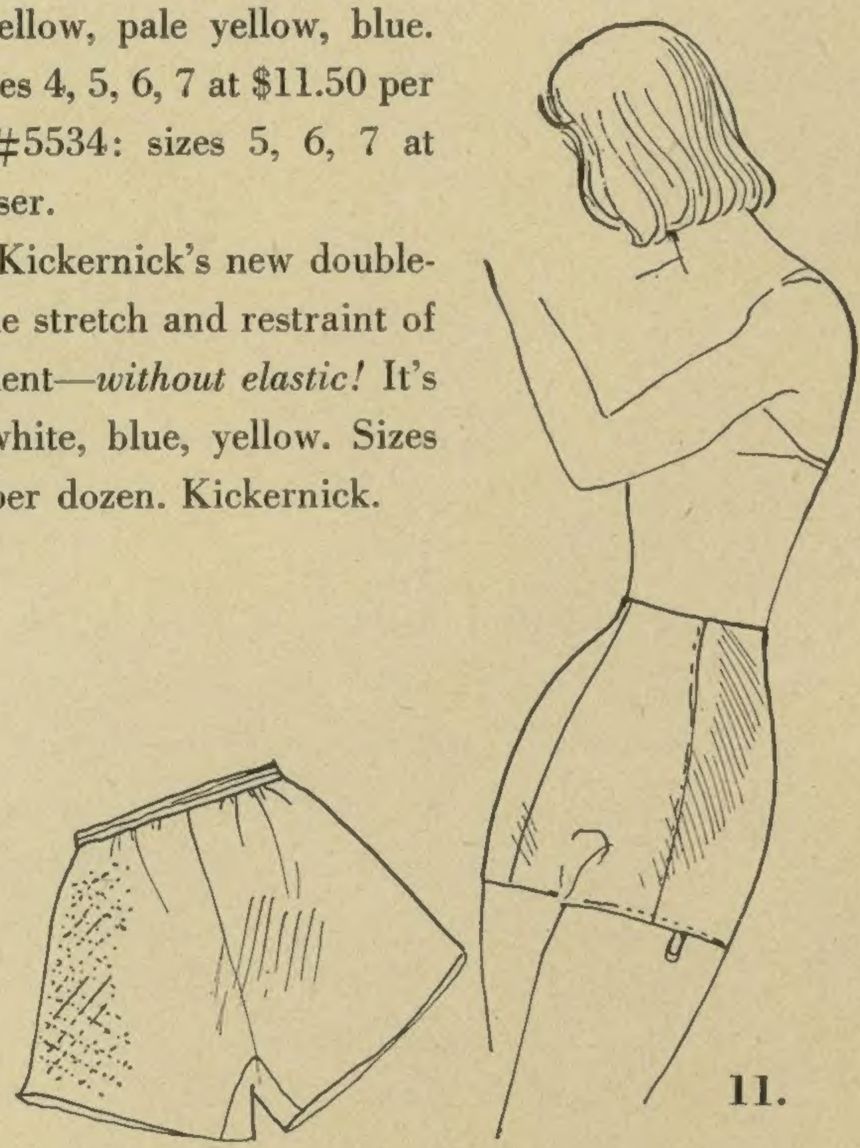
The big fabric news is knitted nylon. If you have received any, you know how diaphanous it is (we read typewriter type through it)—how quickly it sells with a minimum of promotion. The selling points of knitted nylon: thistle-weight, long wear, swift-drying qualities, and, of course, new styling.

8. 20-denier nylon tricot gown with a fluid grace, shirred at the midriff and shoulders with nylon ribbon, edged with nylon net. Nude. Sizes 32-38, #23-9-3, $112.00 per dozen. Vanity Fair.

9. 20-denier nylon jersey gown with looped shoulder treatment, whittled lowered waistline. Pale pink, blue, white, pale yellow, black. Sizes 32-42, #8990, $102.00 per dozen. Van Raalte.

10. Nylon pants in a new, fine diamond weave pattern. White, pink, yellow, pale yellow, blue. Short pants, #5533: sizes 4, 5, 6, 7 at $11.50 per dozen. French pants, #5534: sizes 5, 6, 7 at $14.00 per dozen. Kayser.

11. *More fabric news:* Kickernick's new double-knit rayon that offers the stretch and restraint of a very lightweight garment—*without elastic!* It's all in the knit. Pink, white, blue, yellow. Sizes 9-15, #90664, $22.50 per dozen. Kickernick.



10.

11.

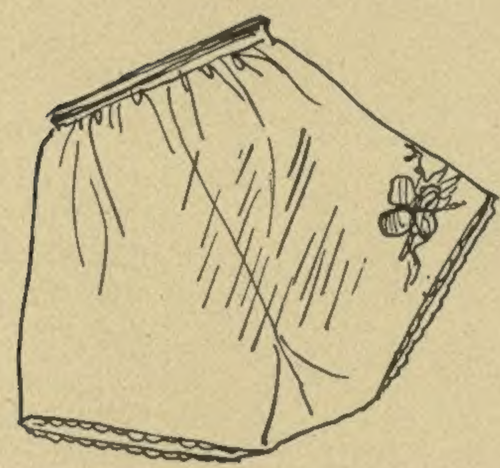
12.

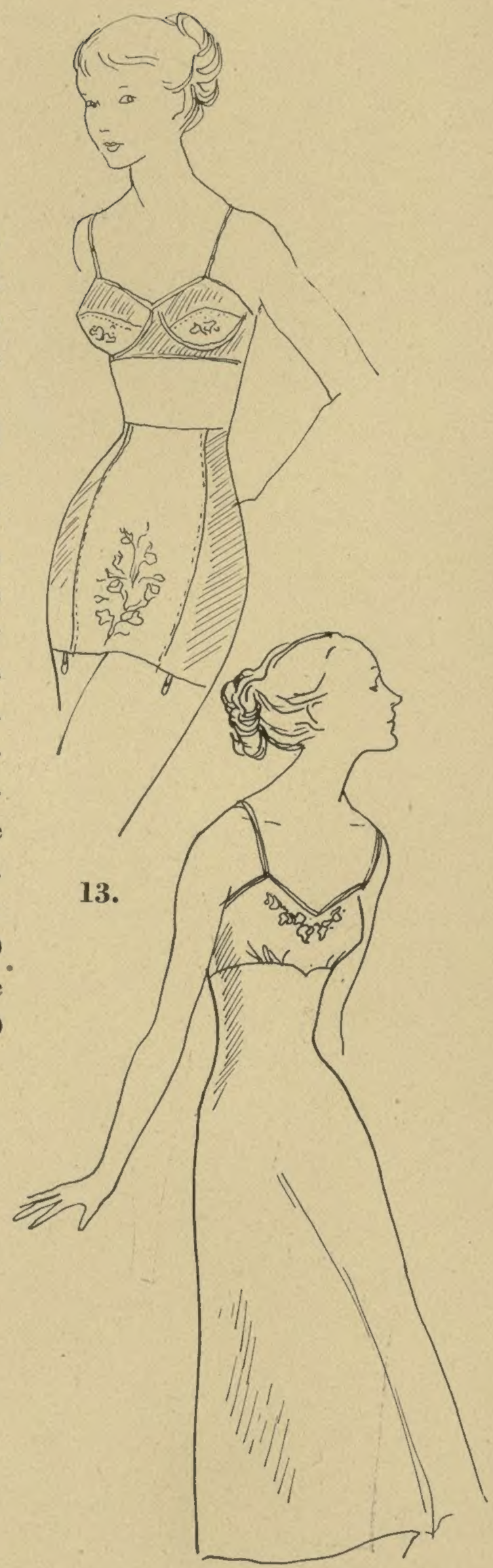
New matched sets

When you sell the matched look, you can almost count on *another* sale, for won't she come back for the other matching pieces? If you've done a convincing job, she will. Here are but two of the many pretty matched sets around today:

12. Slip, pants, petticoat and gown (petticoat and gown are not shown) in white rayon tricot, appliquéd with blue blossoms. The midriff slip: sizes 32-42, #E-856N, $26.25 per dozen. The pants: sizes 4-7, #0376N, $14.00 per dozen. The dirndl gown: sizes 32-42, #0916, $33.25 per dozen. The half slip for strapless dresses: sizes 4-7, #E-746N, $17.50 per dozen. Fairy Silk Mills.

13. Slip, girdle and bra in white with blue morning glory appliqués. The slip: lightweight Celanese jersey, blue-print constructed so that the straps and bodice-line duplicate the bra lines. Sizes 34-40, #S-2, $24.00 per dozen. The bra: nylon net and taffeta. Sizes 32-36, #Z-10, $21.00 per dozen. The girdle: nylon leno elastic, blue fagoted front seams. Sizes 25-28, #X-36, $42.00 per dozen. Colura.





13.

MORE ⟶

In woven lingerie, the *news* is in—

New nylon satin . . .

the new-again look of colour . . .

of pajamas in quality fabrics . . .

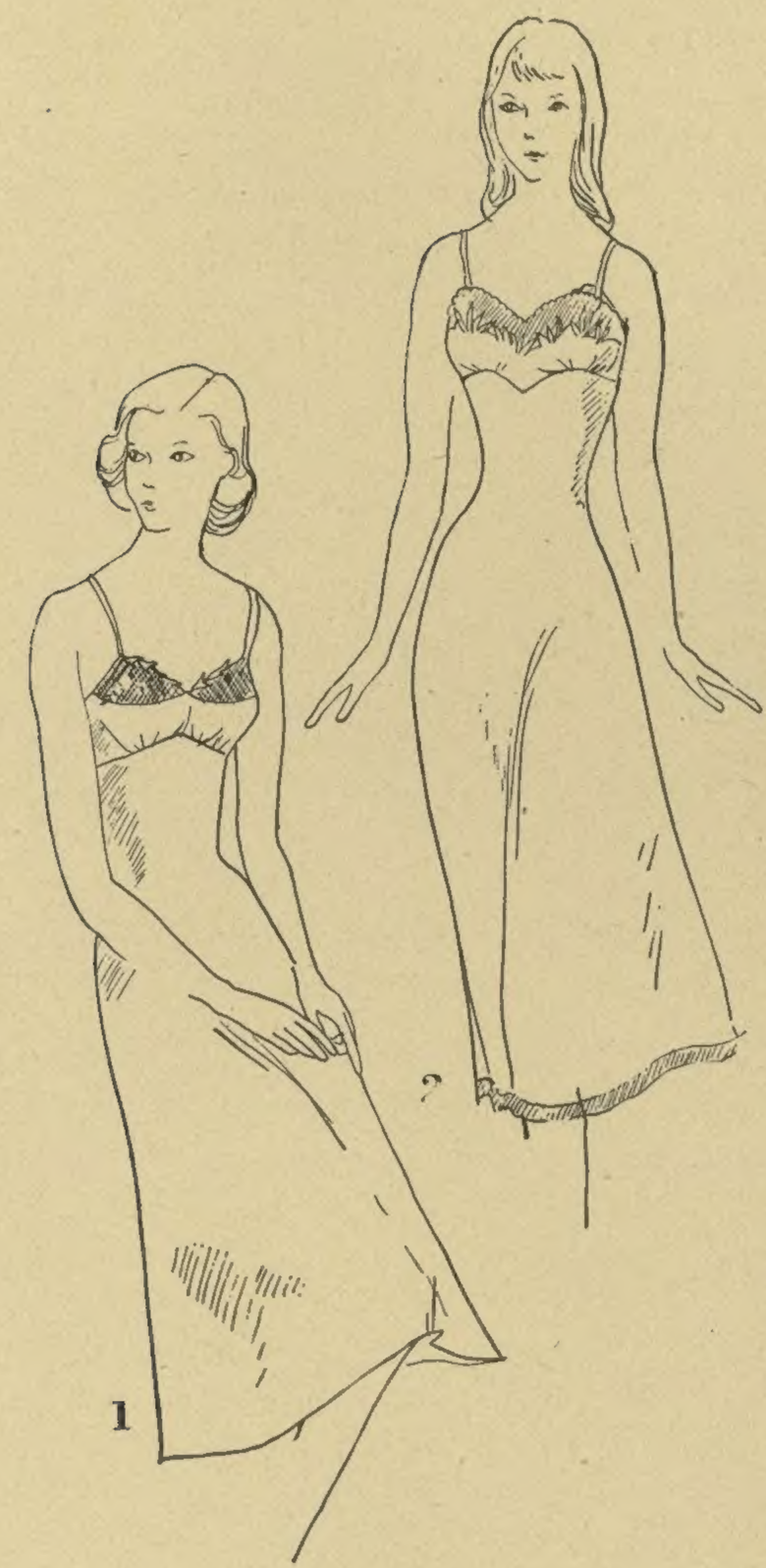
the return of fine fabrics,

fine workmanship . . .

the re-appearance of pretty trimmings.

In other words,

you're in business again.



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News—the return of fine fabrics, fine workmanship

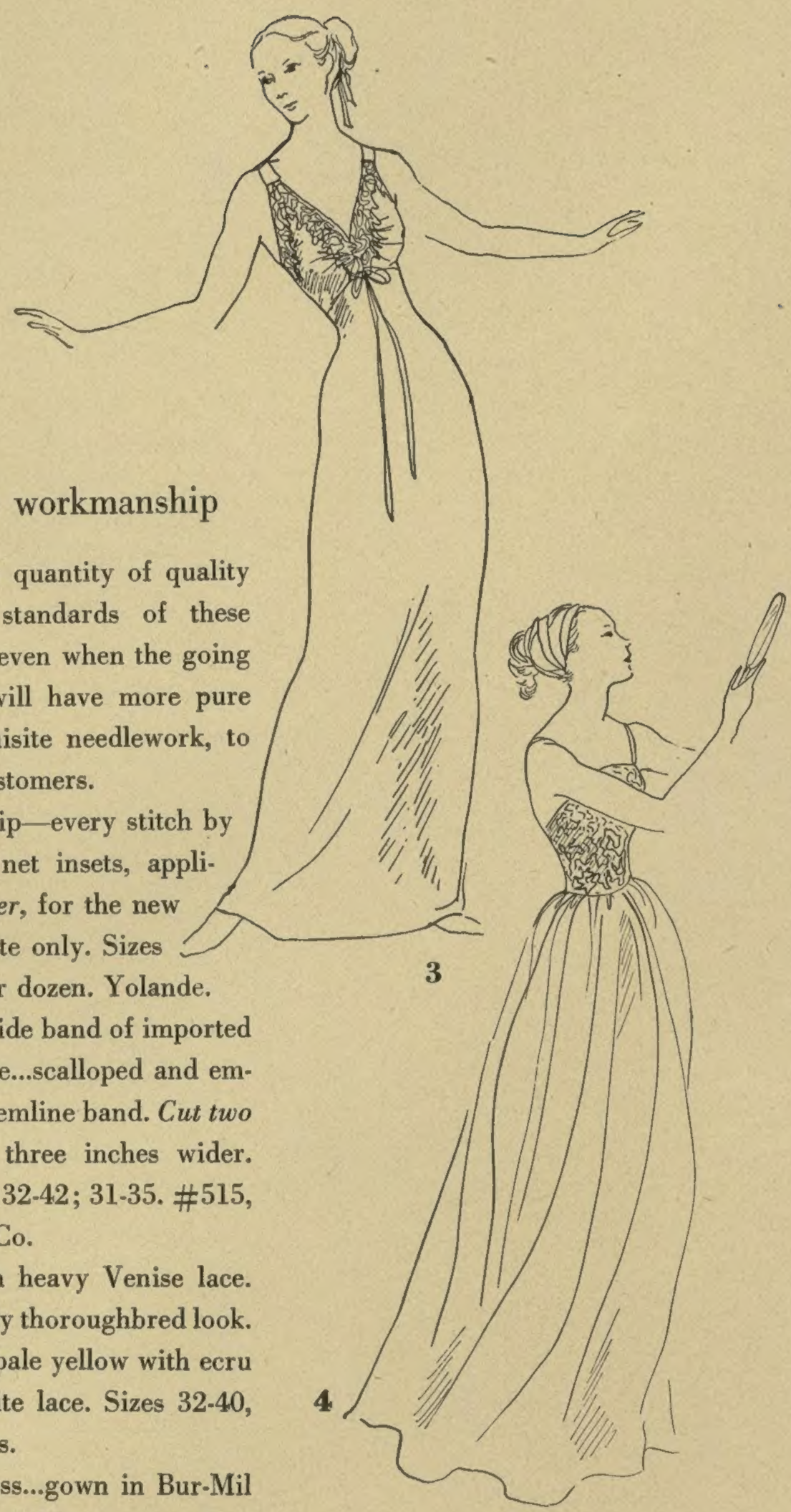
The news is in the new quantity of quality merchandise, for the standards of these houses were unflagging even when the going was rough. Now you will have more pure silks, fine cottons, exquisite needlework, to offer your discerning customers.

1. Fine cotton batiste slip—every stitch by hand, of course—with net insets, appliqués. Cut *one inch longer*, for the new dropping hemlines. White only. Sizes 32-38, #976, $45.00 per dozen. Yolande.

2. Silk crepe slip with wide band of imported English net at the bodice...scalloped and embroidered...a less-wide hemline band. *Cut two inches longer*, a good three inches wider. White, black. Sizes from 32-42; 31-35. #515, $12.75 each. Fischer & Co.

3. Silk satin gown with heavy Venise lace. A gown with a thoroughly thoroughbred look. Tea rose, pale green or pale yellow with ecru lace; white with off-white lace. Sizes 32-40, #26, $16.50 each. Laros.

4. Pretty as a waltz dress...gown in Bur-Mil nylon satin with bodice of Alençon-type lace, buttoned up back. White, pink, blue. Sizes 32-36. #1012, $15.00 each. Iris Lingerie.



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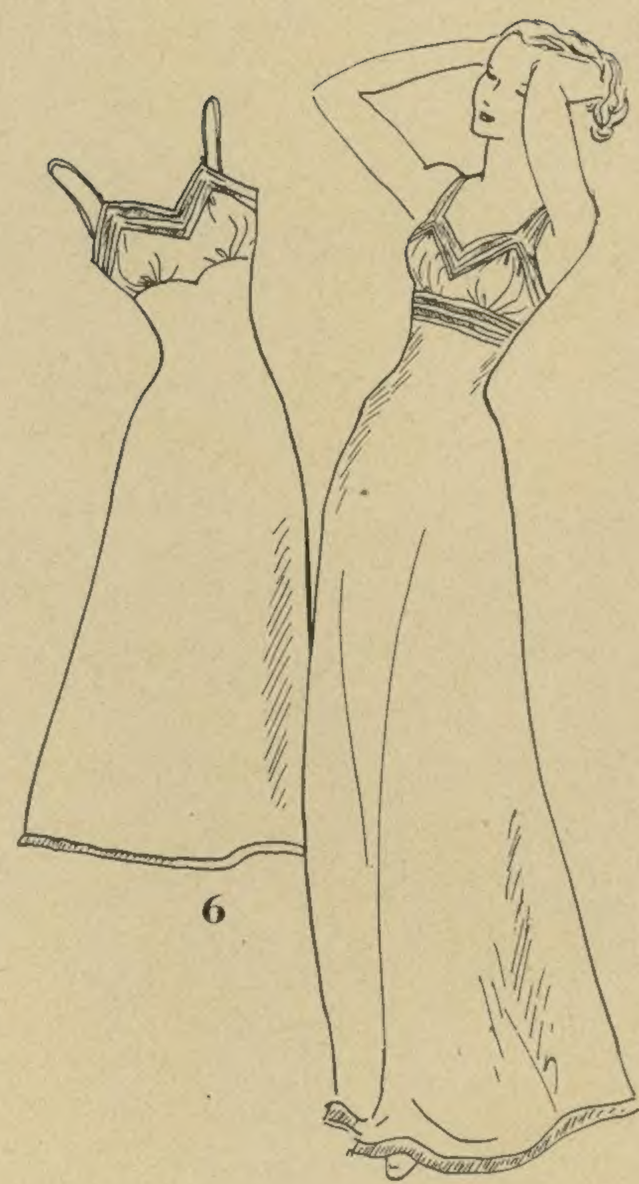
New nylon satin

Nylon satin is so very new that it must prove itself, but there's every indication that it will. In addition to its handsome appearance, nylon satin offers these advantages: it wears and wears and wears; it doesn't need ironing, but pressing makes it even prettier; it is practically shrink-proof; it is the first woven nylon fabric that combines good looks with the merits of nylon which are firmly fixed in your customer's mind. It has its disadvantages, too...namely: it is not inexpensive; it is a bit too heavy for spring and summer wear. All of the nylon satin pieces shown on these pages are of Bur-Mil nylon satin...80% Dupont nylon, 20% rayon.



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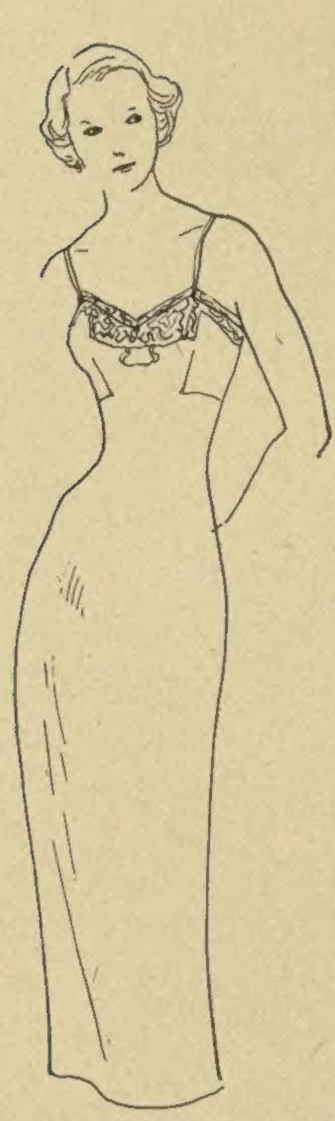
New nylon satin in sets

5. Gown, slip and petticoat—so important in a season of halters and strapless dresses—in Bur-Mil nylon satin. Well detailed, with appliquéd scallops and imported English net. Gown, sizes 32-40, #5960, $7.75 each. Slip, sizes 32-40, #7899, $6.75 each. Petticoat, sizes 26-32, #8838, $5.00 each. Godfried.

6. Gown and slip in Bur-Mil nylon satin with imported English net worked to form alternating ribbon-bands with the satin. Blue, pink, white. Sizes 32-38. Gown, #3724, $8.00 each. Slip, #6724, $5.00 each. Vendome.

7. Bridal gown and slip in Bur-Mil nylon satin heaped with Alençon-type lace and embroidery. White, iced-blue, pale pink. Sizes 32-40. Gown, #2921, $8.75. Slip, #1921, $6.00. Juliana.



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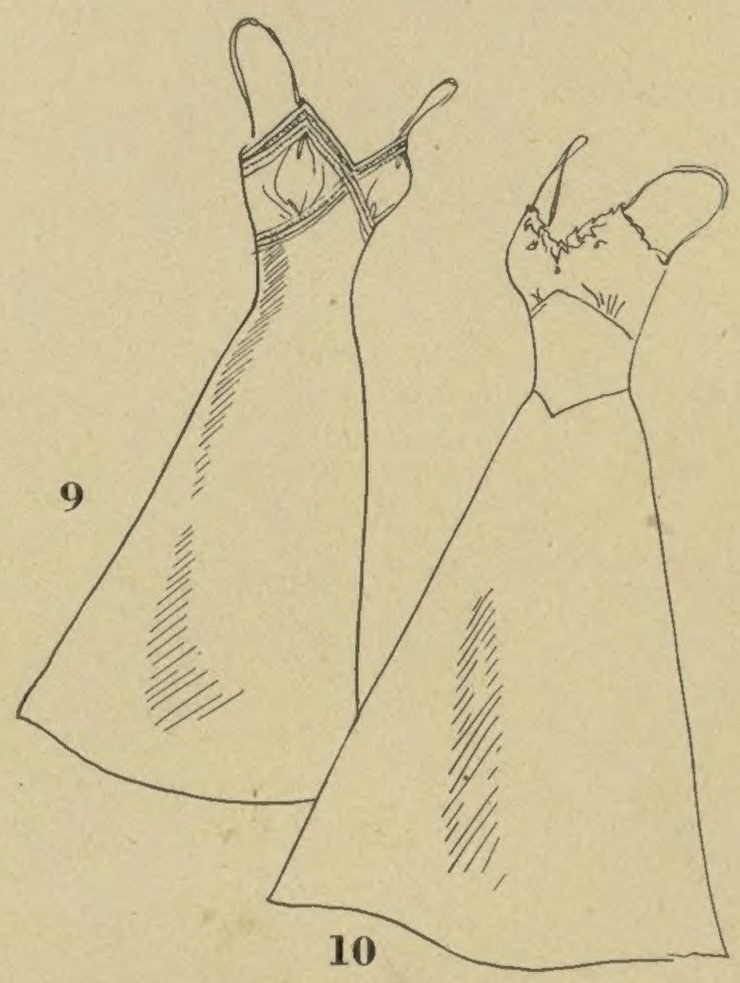
New nylon satin in staples

8. Three selling points: new Bur-Mil nylon satin, hand-run Alençon lace, the Mary Barron construction. Tea rose, white. Sizes 32-44; 31½-39½, #558, $45.00 per dozen. Mary Barron.

9. One of your best friends—the fagoted trim slip—now in Bur-Mil nylon satin. Well fitting, well designed, as you know. White, some black. Sizes 32-38, #800, $51.00 per dozen. Radelle.

10. Embroidered appliqués give an otherwise simple slip a new prettiness. Bias cut bodice, straight skirt—the cut they do so well. Bur-Mil nylon satin. White only. Sizes 31-37, 34-44; #5000, $54.00 per dozen. Corette.



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MORE →

In woven lingerie, the *news* is in—

11.

12.

New again—colour

The really pretty pastels—so sorely missed recently—are coming through now. At all times, they are subdued, with a gentle air about them. Two examples:

11. Shepherdess gown with imported English net yoke, embroidered and appliquéd. Bur-Mil rayon crêpe in tea rose, yellow, blue (particularly nice—really an aqua), and white. Sizes 32-38, #507, $60.00 per dozen. Forty Winks.

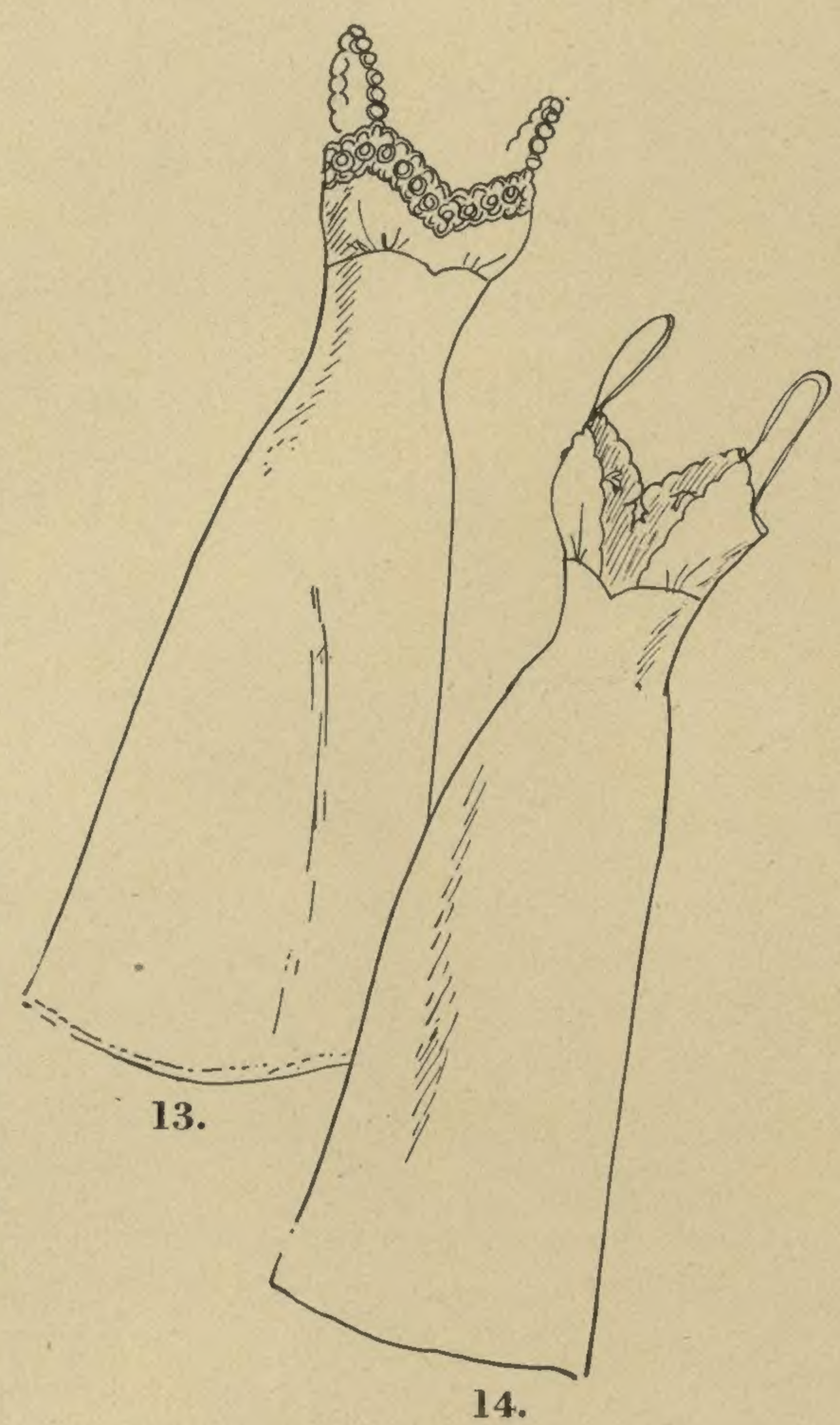
12. A lady's gown...cut extra long, designed for larger women. Delicate white petals appliquéd on the bodice. Bur-Mil rayon crêpe in blue, tea rose, yellow. Sizes 36-44, #1967, $5.75 each. De Garcy.

New again—pretty-pretty trimmings

There's eye-appeal in the market again...in your best-selling price lines, too.

13. Wide eyelet banding and straps on a Bur-Mil rayon crêpe slip cut *one inch longer* for lengthening skirts. Pale pink or white. Sizes 32-40, #1520, $33.00 per dozen. Lady Lynne.

14. Imported English net used freely—and pleasantly—with appliquéd embroideries on a rayon crêpe slip. Tea rose or white. Sizes 32-40, #3901, $39.00 per dozen. Stylecraft.



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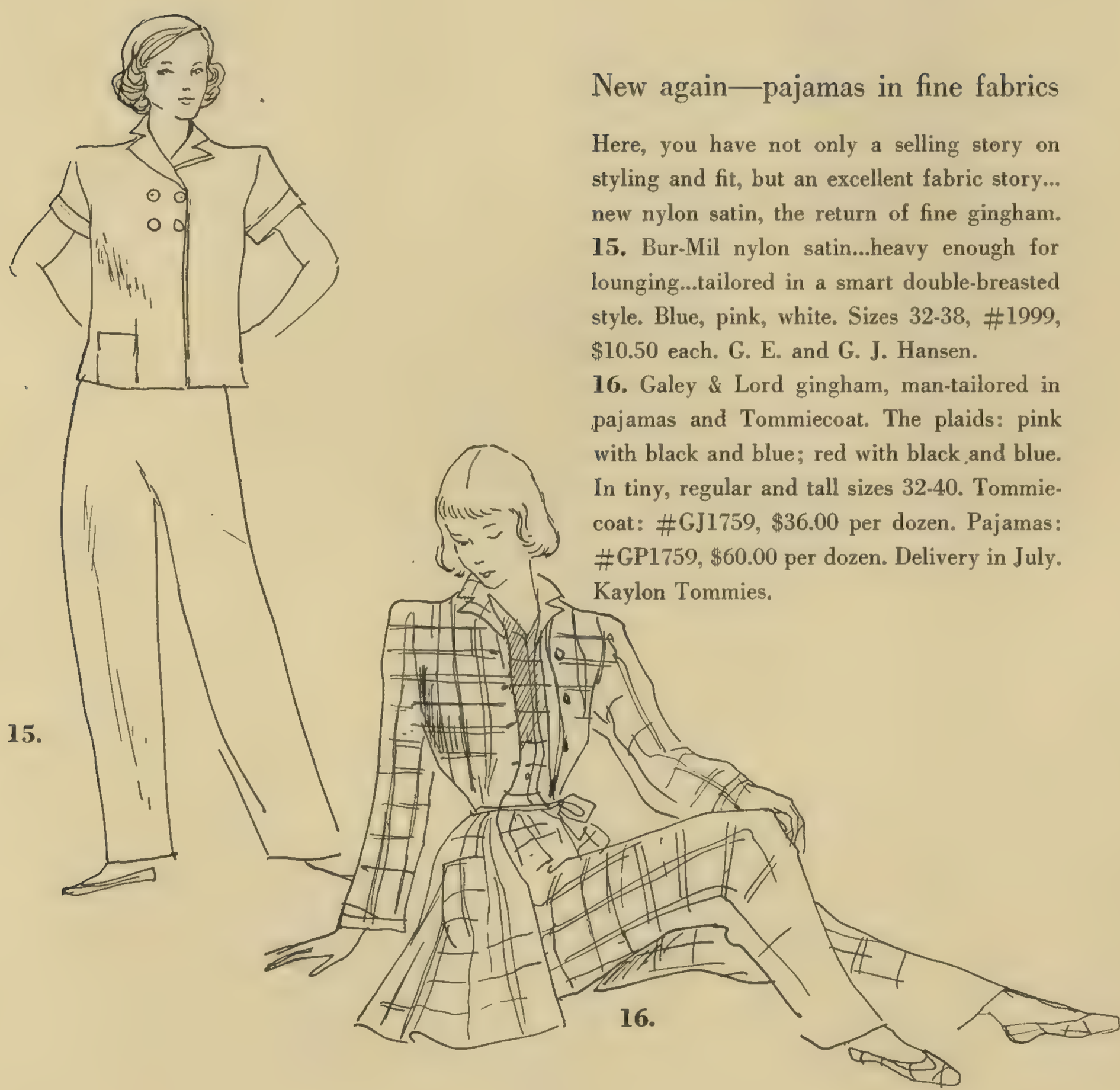


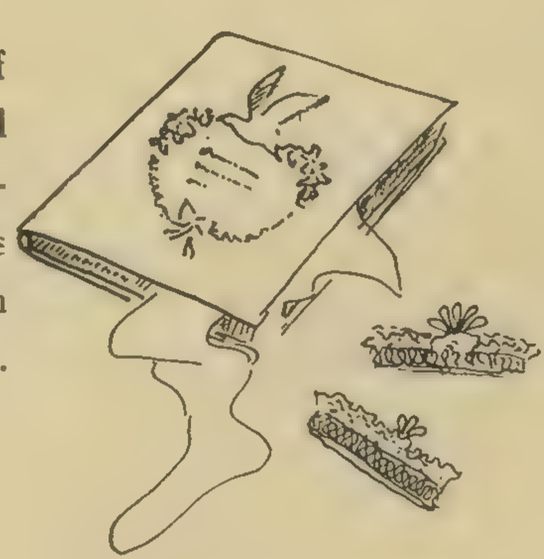
New again—pajamas in fine fabrics

Here, you have not only a selling story on styling and fit, but an excellent fabric story... new nylon satin, the return of fine gingham. **15.** Bur-Mil nylon satin...heavy enough for lounging...tailored in a smart double-breasted style. Blue, pink, white. Sizes 32-38, #1999, $10.50 each. G. E. and G. J. Hansen.

16. Galey & Lord gingham, man-tailored in pajamas and Tommiecoat. The plaids: pink with black and blue; red with black and blue. In tiny, regular and tall sizes 32-40. Tommiecoat: #GJ1759, $36.00 per dozen. Pajamas: #GP1759, $60.00 per dozen. Delivery in July. Kaylon Tommies.

A bridal gift idea

In a little book-looking box: a pair of blue garters and a pair of sheerest nylons (15-denier, 66 gauge). The garters are the traditional "something borrowed, something blue"...blue satin, edged with embroidered, imported English net, ribboned and beaded—*and*—there's a tiny pocket for the lucky coin! The hosiery shade is a result of much research among bridal consultants and is called *Blush*. $5.00 each. Bryan Hosiery Company.



To sell fashion, quote

VOGUE

USE THESE QUOTATIONS in your advertising or on your own window or departmental cards

RELEASE DATE: April 3rd, East and West of the Mississippi

. . . to sell Colour

VOGUE SAYS: "For white: staccato mustard yellow"
VOGUE SAYS: "Play a major key colour, minor tones"
VOGUE SAYS: "For grey: caramel with a white note"
VOGUE SAYS: "For yellow: bright butter tones"
VOGUE SAYS: "For beige: strong, bright colours"
VOGUE SAYS: "For town black: muted taupes"

. . . to sell Accessories

VOGUE SAYS: "Accessories all in one colour range"
VOGUE SAYS: "Tie a scarf bandana-fashion"
VOGUE SAYS: "Wear a brace of belts—in two tones"
VOGUE SAYS: "A silk scarf secured with stickpins"
VOGUE SAYS: "New bag: a tiny valise"
VOGUE SAYS: "Country gloves: short yellow or white"
VOGUE SAYS: "A narrow belt two yards long"
VOGUE SAYS: "A red handkerchief for lipstick"
VOGUE SAYS: "Glint for your hair: stickpins"
VOGUE SAYS: "Flowers at your neckline"

. . . to sell Shoes

VOGUE SAYS: "Country sandals: pastel leather"
VOGUE SAYS: "Country slippers: brilliant canvas"
VOGUE SAYS: "In the country: next-to-naked feet"

. . . to sell Lingerie

VOGUE SAYS: "Nylon jersey: air-light new fabric"
VOGUE SAYS: "New nylon: newly knit, newly delicate"
VOGUE SAYS: "Peignoir: prettiest privacy possible"

. . . to sell Hats

VOGUE SAYS: "Have a leghorn hat, to wear, to carry"
VOGUE SAYS: "Your hat: a broad wheel of straw"
VOGUE SAYS: "Pristine panama, scooped up in back"

. . . to sell Country Fashions

VOGUE SAYS: "In the country: a basket bag"
VOGUE SAYS: "Country hat: floppy white pique"
VOGUE SAYS: "Country dress: soft, full-plaided"
VOGUE SAYS: "Country dress: mid-calf length"
VOGUE SAYS: "In the country: crash linen slacks"

. . . to sell Fashions

VOGUE SAYS: "City cotton printed in neutrals"
VOGUE SAYS: "Blowy skirts, tidy figured tops"
VOGUE SAYS: "Polished white gabardine suit"
VOGUE SAYS: "The costume print"
VOGUE SAYS: "All day-long, all summer-long dress"
VOGUE SAYS: "For evening: a low blouse"
VOGUE SAYS: "For luncheon: jacket-switch to white"

. . . to sell Beauty

VOGUE SAYS: "A mask if your skin is pale, tired"
VOGUE SAYS: "Astringent if skin feels strained"

These new "VOGUE SAYS" *cards may be ordered without charge!*

VOGUE SAYS: "NYLON SKIN-THIN LINGERIE"
☐ window cards ☐ counter cards

VOGUE SAYS: "NEW COAT: CUT IN A CIRCLE"
☐ window cards ☐ floor cards

VOGUE SAYS: "NEW THIS YEAR: THE GIBSON GIRL LOOK"
☐ window cards ☐ floor cards

VOGUE SAYS: "BLACK SILK SUIT: WARDROBE CORNERSTONE"
☐ window cards ☐ floor cards

VOGUE SAYS: "CITY PLAN FOR SUMMER: SKIRT, SHIRT"
☐ window cards ☐ floor cards

VOGUE SAYS: "ENVELOPE BAG: NEW IN TOWN"
☐ counter cards

VOGUE SAYS: "LEGHORN: CITY-COUNTRY HAT"
☐ window cards ☐ counter cards

VOGUE SAYS: "WEAR SHORT-WRIST GLOVES, WHITE COTTON"
☐ counter cards

Check the number of each card wanted and mail this coupon: (4/1)

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Rhythm

in the delicate beauty of diaphanous layers of ebony rayon net over black silk taffeta.

from our collection of custom-order Bendel Originals.

Henri Bendel
10 WEST 57
NEW YORK 19 NY

Late-spring summation:

Howard Greer's

longbodied

silk print dress

...garnished with

Sorel's **bow-laden**

skimmer

and Koret's

rustling handbag.

. . . a great French perfume is back

ARPEGE MY SIN SCANDAL RUMEUR

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PHILIP MANGONE CARVES A VERY LONG, VERY TRIM JACKET FOR HIS TOWN SUIT IN FINE BLACK WOOL-AND-RAYON FAILLE. SIZES 10 TO 16, AT 155.00. THIRD FLOOR. THE HAT IS BY MADAME PAULINE.

B. ALTMAN & CO. NEW YORK

Jo Copeland of Pattullo frosts her cocktail costumes with a foam of stiff white lace . . . in a bertha on bare-shouldered rayon crepe, in the blouse of a rayon and wool faille suit. Designer Collections.

SAKS FIFTH AVENUE

NEW YORK • CHICAGO • BEVERLY HILLS • DETROIT

KAY BELL

VINCENT COPPOLA'S
superb shaping in Ducharne silk shantung...the skirt slight, the jacket prolonged gently far beyond its minimum waist. Done in white above dark, or entirely in either one. Sportswear Collections.

SAKS FIFTH AVENUE
NEW YORK • CHICAGO • BEVERLY HILLS • DETROIT

The wrapped hip
suggests new
slenderness in black,
navy, vodka greige
or Azores aqua
crepe rayon . . .
sizes 36 to 44 — 45.00
Lane Bryant
NEW YORK · CHICAGO · PHILADELPHIA · ST. LOUIS · DETROIT · BALTIMORE · BROOKLYN

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An invitation to impulse . . . subtly expressed
in a new . . . provocative . . . fragrance.
Perfume . . . $5 . . . $10
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100% VIRGIN WOOL
SUIT BY Vera Maxwell
LOOK TO THE fabric FIRST
Pacific
Worsteds Woolens
PACIFIC MILLS • WORSTED DIVISION • 261 FIFTH AVENUE • NEW YORK 16

ADRIAN selects a dramatic Wesley Simpson print designed by Salvador Dali. One of a group of famous designer prints woven with Enka Rayon.

Wesley Simpson

215 West 40th Street, New York 18, N.Y.

RAWLINGS

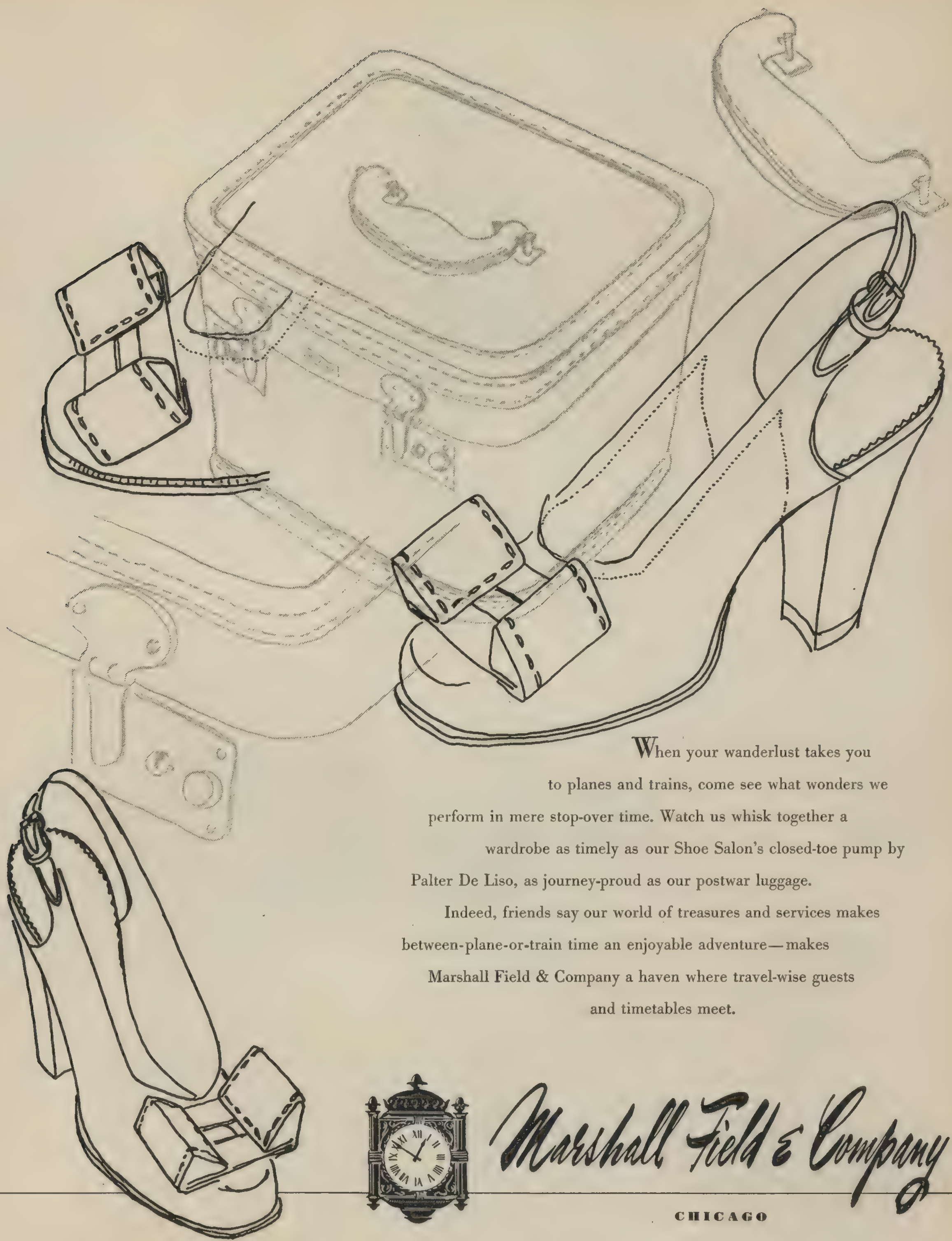
JEWELRY BY WEDDERIEN

ADRIAN gown in a Wesley Simpson print, designed by Salvador Dali, woven with Enka Rayon.

Bonwit Teller, New York—Rich's, Atlanta—Harzfeld's, Kansas City

Enka Rayon *206 Madison Avenue, New York 16, N. Y.*

*Registered U. S. Patent Office • Copyright, 1947 • Heavenly Silk Lingerie, Inc.



When your wanderlust takes you to planes and trains, come see what wonders we perform in mere stop-over time. Watch us whisk together a wardrobe as timely as our Shoe Salon's closed-toe pump by Palter De Liso, as journey-proud as our postwar luggage.

Indeed, friends say our world of treasures and services makes between-plane-or-train time an enjoyable adventure—makes Marshall Field & Company a haven where travel-wise guests and timetables meet.

Marshall Field & Company

CHICAGO

Gray-stitched frame-bows top Palter De Liso's leather-lined black calfskin pumps. Boulevard heel. See these and other designers' work in our Shoe Salon.

WHITE BRILLIANCE — From Deepest Africa

From Africa's mines direct to the House of Harry Winston where rough diamonds are cut, polished and transformed into precious jewels that capture the imagination.

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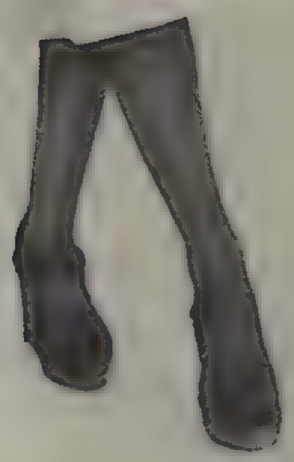
SEVEN EAST FIFTY-FIRST STREET·NEW YORK

OWNERS AND CUTTERS OF THE
JONKER, VARGAS AND LIBERATOR DIAMONDS
THE WINSTON COLLECTIONS MAY BE SHOWN
ON REQUEST BY FINE JEWELERS IN YOUR CITY

A Ben Reig original designed by Omar Kiam . . . the skirt, white marquisette veiled in Chantilly lace . . . the bodice, black satin . . . the sash, poignant blue grosgrain.

THE LINDNER COY
CLEVELAND

the costliest perfume in the world
JOY
DE
JEAN PATOU
PARIS



Smart casual that
changes casually with
your accessories.
Connie Foster's two-piece
Celanese rayon crepe,
starring new shoulders,
cuffed push-up sleeves,
and saddle-stitch trim.
White, brown,
sand, or candlewood,
sizes 10 to 18, $49.75.

WOODWARD & LOTHROP
WASHINGTON

I knew you'd like something simple, smart for a summer day in town!

Mary Stevens

I chose Verney's Shantung, the coolest of fabrics . . . cut it along the simplest of lines, and touched it with the glitter of tiny golden buttons. You can have it in black, brown, navy or beige. Sizes 10 to 18. $39.95. At fine stores throughout the country—or write Mary Stevens, 498 Seventh Avenue, New York 18.

STERN BROTHERS • FORTY-SECOND STREET WEST • N.Y.C.

Full blown pleats winging from a moulded jacket. Joseph Halpert's wickedly becoming suit of geometric print in spirited color combinations.

Stix, Baer & Fuller
ST. LOUIS

For the first time ever!

THREE REVLON REDS *are better than one!*

"FATAL APPLE"! "ULTRA VIOLET"! "BACHELOR'S CARNATION"!

NAIL ENAMEL · LIPSTICK · FACE POWDER, *TOO!*

Madly beautiful? Capricious? or . . . Tempting? Fashion can't choose any single *one* of these three great Revlon reds this Spring—loves them *all* with a deathless passion!

Matchless on matching lips and fingertips. *Now and forever* to the woman of taste Revlon is the very symbol of quality and fashion color.

Always, there is that *famed* Revlon "stay on."

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Hafner Fabrics

The beauty and quality of a fabric depends on the perfection
of its construction. Loomed in their own mill,
Hafner Fabrics, woven of the finest silk,
rayon, acetate or in combinations with
wool and new synthetic yarns,
are distinguished by the inherent skill
of Hafner craftsmen. At fine stores
in ready-to-wear or by the yard.
Hafner Associates, Empire State Building,
New York 1, N. Y.
HAFNER FABRICS

Fabric Finesse...William Bass plays one color against another in this suave sunback dress and bolero. In St. George's Salyna, a development in Avisco spun rayon and cotton that has established itself firmly with smart women everywhere for its serviceability, and ready washability. B. Altman & Co., New York; Neiman-Marcus Co., Dallas.

"Avisco" is the Trade Mark for products of American Viscose Corporation, 350 Fifth Avenue, New York 1, N. Y.

Intoxication
D'ORSAY

Your first glimpse of Chamalure†, distinguished new Celanese* Creative Fabric of synthetic yarn! A smooth-surface fabric that makes the most of a suave silhouette; a drapeable fabric that makes grace of the simplest lines. Shown here in a new deep-hearted blue for spring. Celanese Corporation of America, N. Y. 16.

*Reg. U. S. Pat. Off.
†Trade Mark

CELANESE* *SYNTHETICS*

Jelleff's

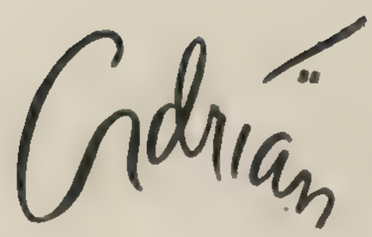
WASHINGTON 4, D. C.

YOU TAKE ON A TOWN AIR . . . you consciously capture a city sophistication in a sleek fitting suit-dress designed by Berenice Holloway. Black, brown and navy rayon crepe in sizes 10 to 18. $69.75.

William Bass
Day-long distinction in a dramatic
black and white costume by William Bass
...undercover excitement in the
after-five sheath, of Joseph Berlinger's
Town-Crepe.
faBric by Berlinger
HAT BY LILLY DACHE

HUDSON'S

DETROIT



swathes a slim dinner gown with a vivacious overskirt. For drama, adds oversize roses.

SIMONE

Golden Earrings by Monet

A new series of handsomely wrought earrings.. polished as sunlight... in the fine gold plate for which Monet craftsmen are famous.

MONET JEWELERS NEW YORK

Jordan Marsh

Hattie Carnegie designs a cowl neckline,
draping it subtly into the new fichu shoulder.
An afternoon dress in soft rayon crepe.
Sizes 10 to 16. Black or Carnegie blue. $135.00
Designers' Shop, Second Floor.

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mollie parnis *believes nothing takes the place of a new spring suit in* ***Onondaga's*** *famous bengaline . . . Under $50*

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designed by mollie parnis...
Pleated perfection, to make your every move a poem.
Rayon print in black and chartreuse,
bride's blue and brown, cyclamen and black.
Sizes 10-18. $39.95.
Burdine's
Sunshine Fashions
MIAMI • MIAMI BEACH • WEST PALM BEACH
FLORIDA

Shadow waltz by **ADRIAN . . .**
from our Spring Costume Room collection.

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Tailspin Perfume
for high moments in
distinguished living
J. PAGÈS
LUCIEN LELONG

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Soft as a mood set to music. This pliant Ponemah Spoven* ply fabric is in an exclusive Fabricmart print. Pattullo jet-lights it for important summer moments. In New York at Saks Fifth Avenue.

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Fashioned to Complement Your Costume

LYRIC—*its beauty is in its understatement, and very feel of quality.*

Double-woven cotton Hansuede in 6-button costume length.

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Cathy Originals

There's a wonderful new feel enhancing the smartness of these "feather flexible" Cathy Originals. They're as easy on the feet as they are on the eye. Ask for them by name . . . in better stores everywhere.

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COHAMA* Elkskin in a Frances Sider original

It's graceful as a swan dive, sleek as your own smooth skin . . . it's Cohama rayon-and-cotton Elkskin, water-resistant . . . used here, by Frances Sider, satiny side out. You'll be seeing Cohama Elkskin in good swim suits and raincoats, and by the yard, in good stores everywhere. Cohama Fabrics . . . a division of United Merchants and Manufacturers, Inc.

Fashion begins with COHAMA Fabrics in Rayon, in Silk, in Wool

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Gown — Jane Derby Decor — Alavoine

Lovely, socially prominent **Mrs. Bertrand L. Taylor III,** of New York and Vineyard Haven, complements her gown with beautiful Coro jewelry.

America's best dressed women wear Coro jewelry...

Coro

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"BEST MAN'S SUIT" BY
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Holmes
NEW ORLEANS

a bit of Black Lace,

CIRCA 1895

now going modern, with a vengeance!
Two-piece dress of butcher rayon. Pink, yellow, grey or white, with black eyelet embroidery. Black or brown with white eyelet embroidery. 12 to 20. About $15. For store nearest you, write Majestic, 1410 Broadway, N.Y.C. Give size, color preference.

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MAJESTIC

Davison's
of Georgia

Claire McCardell's calicos...tried-and-true fabric plus a new trick of all over elastic smocking for the bodice...flaring into an extra-full skirt. Patio dress...35.00 Bathing suit...22.98...black or green.

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Stroll...

Stop...

Look!

SHOES BY CAPEZIO

Linger!

THAT'S for me...you'll say when you see Munsingwear nylons. Whisper-sheer, invisible sheaths... the only kind we ever make. And how we make them is a special knitting technique developed by our experts so the proportions through the ankle, calf, and thigh are perfect for the length and shape of your legs! That means extra-smooth, extra-sleek fit from top to toe. In three sculptured proportions; at finer stores.

Iris small

Venus medium

Diana tall

• Munsingwear also makes the youthful Dancing-Twin seam-free stockings in two leg sizes.

MUNSINGWEAR *SCULPTURED PROPORTIONED NYLONS*

REG U S PAT. OFF.

Navy silk shantung suit accessorized with the designer's own jewels and handbag.

Nettie Rosenstein

Go Places IN FLATTERNIT
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High in the clouds, you travel in the
luxurious beauty of Flatternits in du Pont Nylon . . .
right on the fashion beam! And glory be . . . fine stores everywhere
will have more and more for you . . . soon.
FLATTERNIT
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HOSIERY by HUFFMAN
MAKE THE MIRROR TEST
See the flattery of hosiery with your own eyes. Just put on one stocking only, and compare your legs in a mirror!
Sold through leading stores only, never direct
HUFFMAN FULL FASHIONED MILLS, INC. - MORGANTON, N. C.
1947

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Maurice R. Kentner
design
at
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TUSSY says it's CONTRABAND

IF A SECRET SIGNAL GLOWS ON YOUR LIPS, WHO'S TO FORBID IT? BEAUTY KNOWS NO LAW. IF THIS IS CONTRABAND, THIS STARTLING COLOR, IT'S BEAUTY'S OWN AND YOURS TO CLAIM. LIKE ALL THE TUSSY BEAUTY PREPARATIONS, THIS CAN BE FOUND AT SMART COSMETIC COUNTERS.

LIPSTICK $1 • NAIL POLISH 50¢ • CREAM ROUGE $1 • ROUGE COMPACT 75¢ • PLUS TAX

Collentz
handbags
at better stores everywhere

Rare Jewels by Harry Winston *Rawlings*

This perfume of brilliant highlights and piercing charm is

as distinguishing as rare diamonds artfully placed.

parfum PLATINE by Dana

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...it's Heller Jersey
at fine stores everywhere
in ready-to-wear or by the yard.
WILLIAM HELLER, INC., NEW YORK 18, N. Y.

"I'm going to tell my husband I'm in love with another man"

"I'm sure he suspects the truth already. He looks at me as if he *knows* I'm having an affair.

"But I can't help it. He just took me for granted. He hadn't time for *anything* except his job.

"The other man's romantic. He remembers I'm a woman who *needs* the little compliments a husband forgets.

"The other man tells me that my dress is lovely and that he likes the way I wear my hair. And his smiling little whistle at my sheer Artcraft stockings tells my heart that I am lovely . . . and loved.

"It all began with my *first* pair of Artcrafts . . . 51 gauge, so beautifully sheer. They made me *feel* so lovely that I got this gown and hair-do I somehow hadn't *dared* to wear before.

"The change in me brought out that 'other man' in my husband . . . the lover of our courtship days. Now my Artcrafts *keep* me feeling as lovely as that 'other man' keeps *telling* me I am!"

WHY ARTCRAFT STOCKINGS MAKE YOU *FEEL* AS LOVELY AS YOU *ARE!*

- With *51 GAUGE*, Artcraft gives you unbe*lievable beauty and sheerness.*
- Parfum Imperiale, the fragrance that has enchanted two continents, lends its *rare and lingering scent* to these lovely, sheer stockings.
- Pencil-line seams are especially designed *for flattering calf contour.*
- Finally . . . each stocking is examined with such meticulous care that *only 3 out of every 5* are judged fine enough to bear the Artcraft name.

ARTCRAFT HOSIERY COMPANY, EMPIRE STATE BUILDING, NEW YORK 1, N. Y.

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Stockings of Elegance

COTTON
WITH AN ELEGANT AIR

The unexpected in cotton . . . checks styled with the richness that *once* belonged only to taffeta. This cotton is completely washable, Sanforized*, and its jewel-like colors keep their glory. Truly one of the most elegant Dan River fabrics. Dan River Mills, Inc., Danville, Va.

Dress designed by Jerry Parnis in sizes 10 to 16. $25 at all Peck and Peck stores across the country.

*Fabric Shrinkage less than 1%

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SPRING AND SUMMER COLLECTION
ONLY AT BLOCK'S IN INDIANA
The Wm. H. Block Co.
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you'll be wearing
Duchess Royal
Voluminous 'billow back' casual "Rain Coquette"* in 100% fine worsted gabardine. Natural, grey, aqua and koko. Sizes 10 to 20. About $75.
Available at your favorite store, or write to
Duchess Royal, Inc.
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New York 18, N. Y.
*REG. U.S. PAT. OFF.

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designed by WOHL

Four ways to flattery...

each designed to flirt a little...to flatter you through your spring whirl of activities.

And each with the preciously light feel, perfect fit, and fine soft leathers that Jacquelines are famous for! *$7.95 to $9.95*

Write for free style booklet V4 and name of your dealer.

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KISLAV

Prophetics*...

by

Charles Armour

in Cotton Seersucker

$35.00

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Exquisite BUR-MIL satin

of DuPont nylon and rayon,

makes its debut in handsomely

tailored pajamas. Soft and supple,

it holds its shape when tubbed

. . . is lustrous when pressed,

'tho ironing is not essential.

Sizes 32 to 40. Pink, blue, white.

About $18.00

At leading stores everywhere

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ON A PEDESTAL
Gotham Gold Stripe Nylons
GOTHAM HOSIERY COMPANY INC., 200 MADISON AVENUE, NEW YORK
GOTHAM
GOLD STRIPE
REG. U. S. PAT. OFF.
BEAUTIFUL STOCKINGS
ALSO MANUFACTURED BY GOTHAM HOSIERY CO., OF CANADA, LTD.
AT LEADING STORES EVERYWHERE

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10.95

Mail orders filled postpaid

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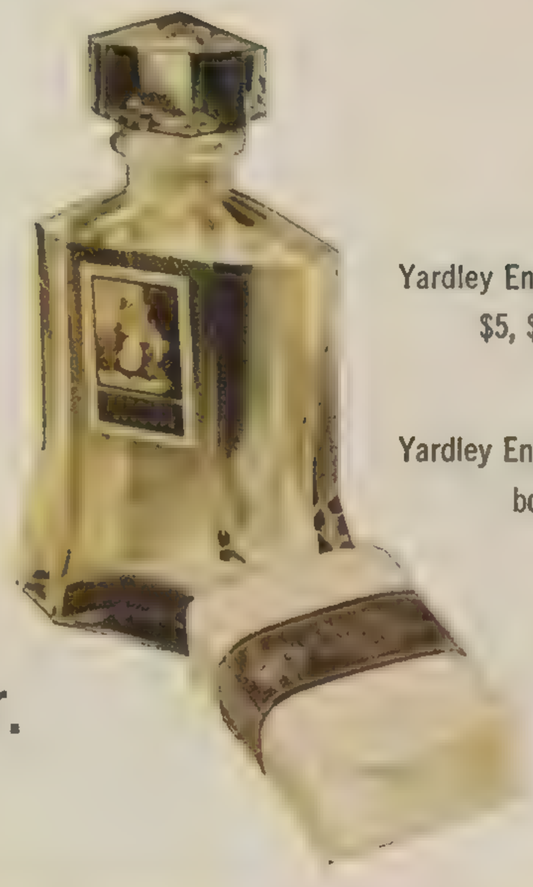
Be young...be bright...be lovely

...the gladness in the air

is irresistible when you're wearing

the gay-hearted fragrance—

YARDLEY English Lavender.



Yardley English Lavender,
$5, $2.50, $1.50, plus tax.

Yardley English Lavender Soap, 35c,
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Yardley products for America are created in England and finished in the U. S. A. from the original English formulae, combining imported and domestic ingredients. Yardley of London, Inc., 620 Fifth Avenue, N.Y.C.

VERONICA LAKE
A PARAMOUNT STAR

The "style-approved" casual shoes that are news from coast to coast. Look for them in smart shops everywhere.

"YOU WILL LOVE THEM, TOO!"

Summerettes are now being worn by the famous stars of Hollywood. When these lovely girls first saw a preview of these newest of fashionable shoes, they were thrilled to at last find leisure footwear so beautifully designed . . . in such gay and sparkling colors . . . and so truly "foot-flattering." Now you, too, can enjoy the luxury of these expertly styled, comfort-cushioned shoes. They lend definite emphasis to your every casual costume.

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TRADE MARK

A BALL-BAND PRODUCT
STYLED AND MANUFACTURED BY MISHAWAKA

SEE WHAT THE EASTER BUNNY BROUGHT! Lucky you—NoMend nylons for the Easter Parade! Put your best foot forward with these flattering veils of loveliness. Only NoMend offers the "Famous 5" proportioned leg types. Also no-seam nylons in 3 leg types—*one is exactly yours!*

DEPEND ON NoMend FOR BEAUTIFUL STOCKINGS

NoMEND'S "FAMOUS 5" LEG TYPES

ONE IS EXACTLY YOURS!

"LOVE MATCH"

Doubles in fun and sun
with off-and-on bolero.

Sizes 12 to 20 About $11.00

QUALITY Approved FABRIC
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STITCHED AND STYLED IN CALIFORNIA

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Burnett Shryock's
"Portrait of an Actress"—
Inspired by Miss Helen Hayes
and painted for the 1947
La Tausca Art Competition

La Tausca
CULTURED PEARLS
FINEST

Foxbrownie . . . in the dancing mood of spring, tosses twinkling silver sequins
in a fairy-tale film of loveliness. The fabric selection: Stonecutter's
misty sheer woven of Narco rayon, one of the many fabrics
especially loomed for America's great designers. Available at
Milgrim, New York — Julius Garfinckel, Washington.

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FABRICS OF DISTINCTION

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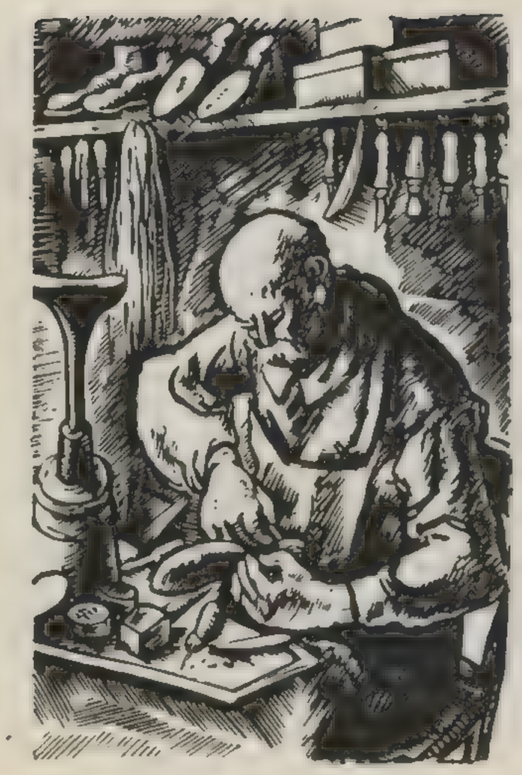
Adrian's
"The Egg and I"
Goldwaters
Phoenix



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Each pair of beautifully made Panettés has that unmistakable stamp of custom quality. You may pay more for shoes, but you can never buy finer quality than Panettes!

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Panetté and Avonette . . . two of America's fine shoe names.

these are the suits
for now — thru the summer!
22.95
in Weatherwane
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leg-size stockings
for leg-wise women

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for slender or small legs

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for average size legs

DUCHESS
for tall, larger legs

Belle-Sharmeer leg-sizes aren't just leg *lengths!* They're made to fit the exact *shape* of your leg! So be sure to have the Belle-Sharmeer saleswoman type your legs with her Belle-Sharmeer leg-size chart, for your own leg-size.

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Big and little Swooners* by

Swimsuits in Bates Big-'n'-Little Lamb Prints, exclusively Cole.

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Tired? Lie back and let our wonder-working new featherweight electric beauty patter tingle a fresh, fresh glow into your skin. Tense? Let its deep relaxing rhythm loosen your shoulder ache. Vibrate it through your hair: as exhilarating as 200 long brush strokes! And all this while, the tiny Coronet does all the work, and you do nothing but rest... relax... grow prettier!

Complete with four accessories:
Roller Beauty Patter
Scalp Stimulator
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$9.85
At leading Stores Everywhere

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CASINO CLASSICS

KAY BELL

VENUS and DIANA... two that compete for today's golden apple of compliments... two new blouses that lovely women will wear with statuesque grace, with classic smartness. LEFT: Venus, goddess of beauty, surplice draped ... RIGHT Diana, goddess of the hunt, trimly tailored to a suit's perfection. Both in Marble white, Mediterranean aqua, Onyx black, Athenian navy, Alabaster pink, Tanagra beige. Sizes 38 to 44 in "Syn-faille" a rayon crepe by Syntex Mills, Inc. About $10 at better stores everywhere or write Casino Classics, Inc., 526 Seventh Avenue, New York 18.

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de
Schiaparelli
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Whatever the pattern of your Spring Fashion Mood
Naturally, You're Right
to choose
Natural Bridge
Shoes
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for
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The Saucy
The Honey
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$7.95 and $8.50
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SLIGHTLY HIGHER
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NATURAL BRIDGE SHOEMAKERS • Division of Craddock-Terry Shoe Corp., Lynchburg, Virginia

The Radiance of You . . .

Lastex Reg. U. S. Pat. Off. *...the Miracle Yarn that makes things fit*

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rainwear

B. Altman & Co., New York City • M. O'Neil Co., Akron, Ohio
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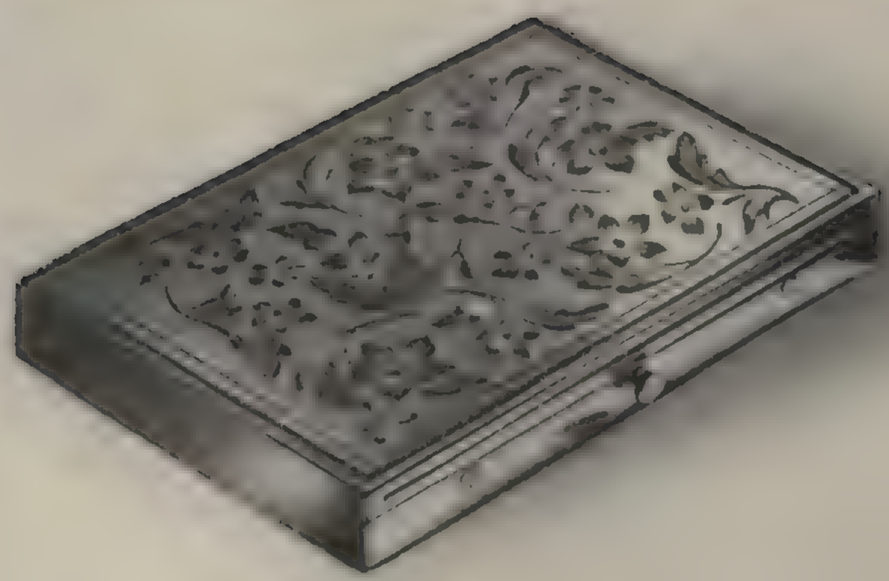

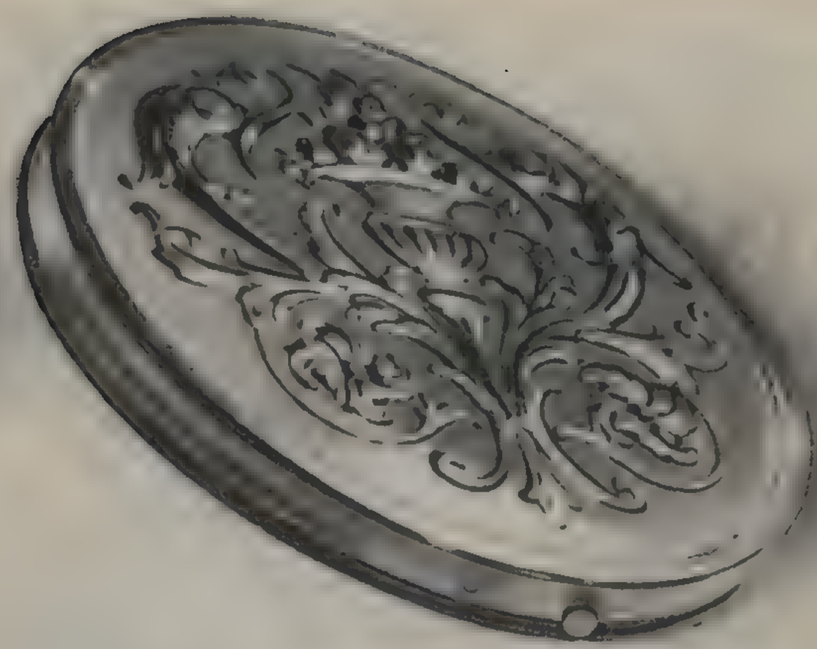

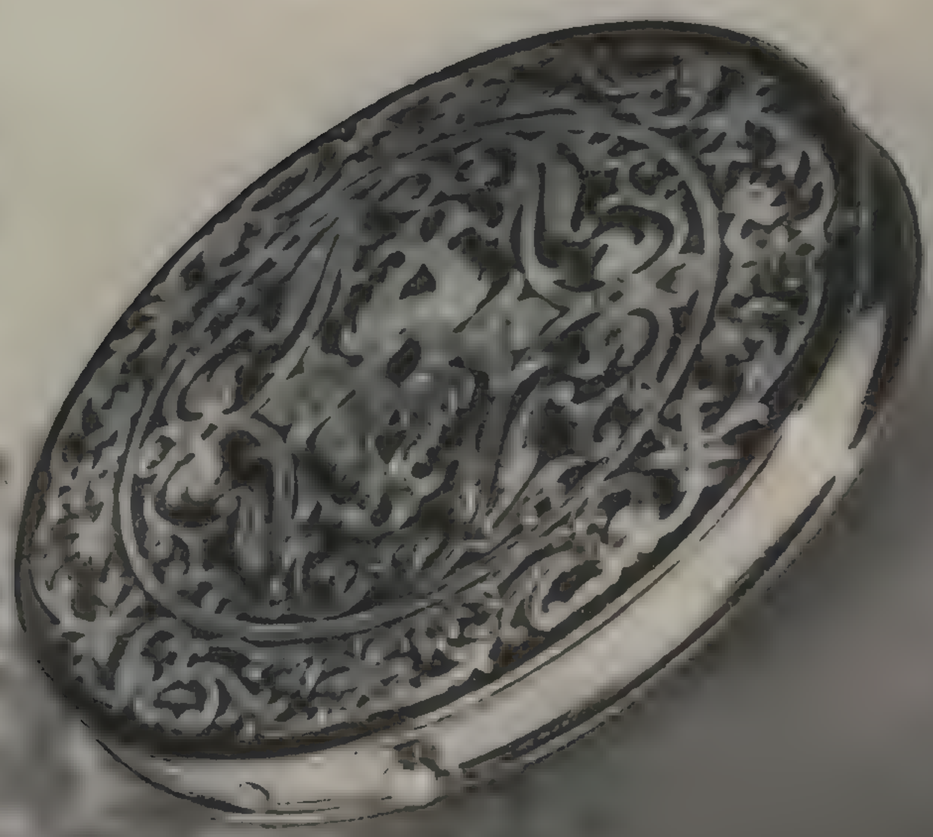

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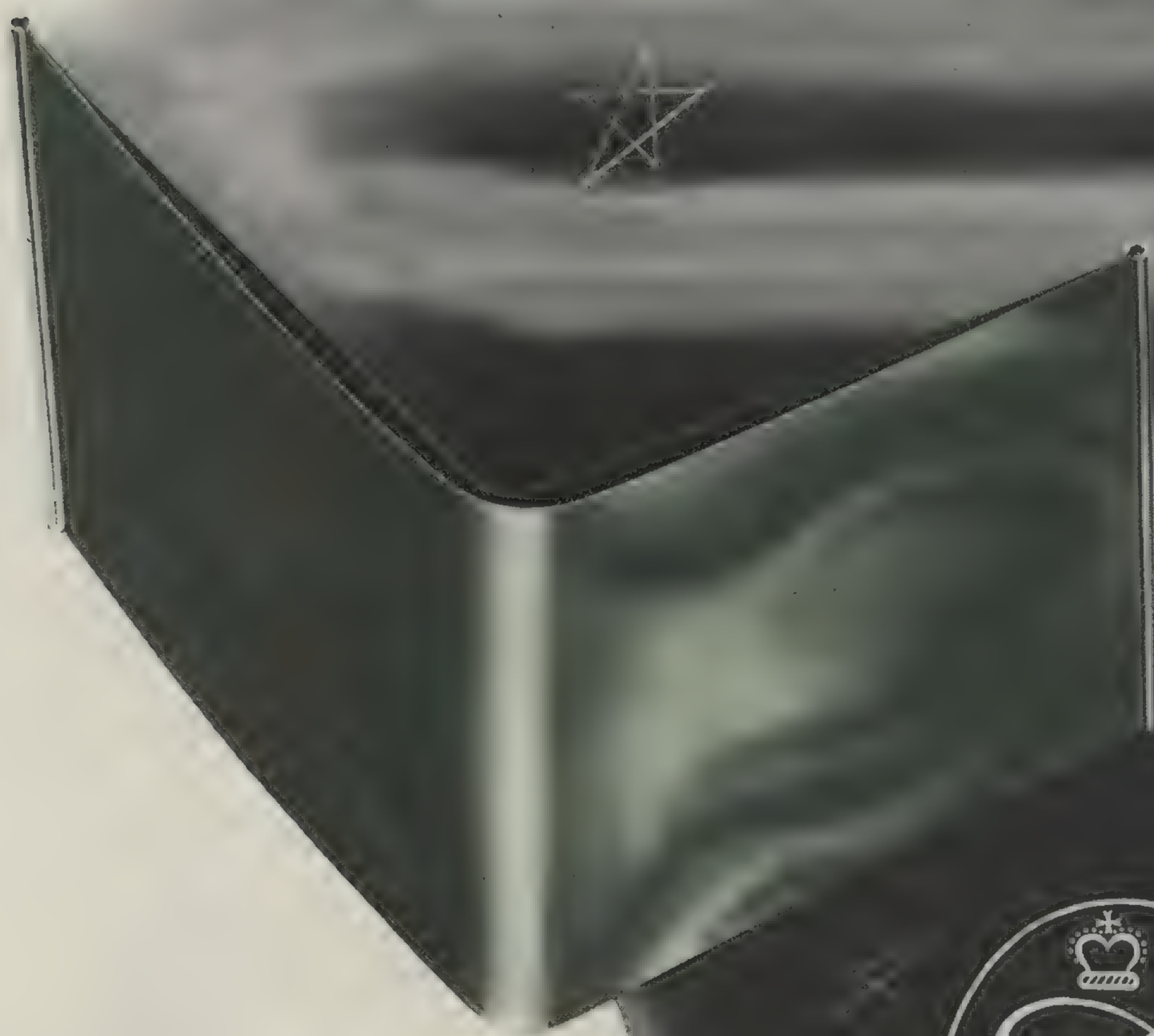

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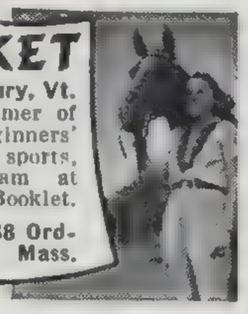

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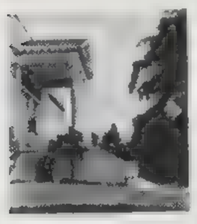

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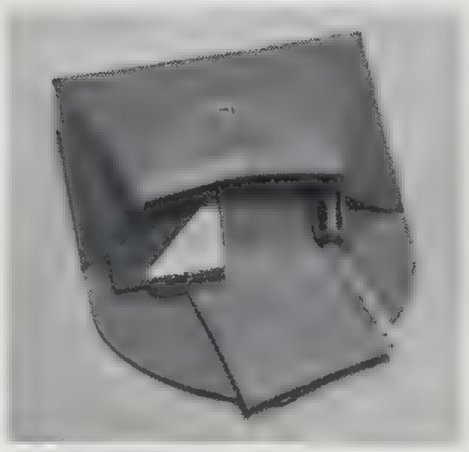

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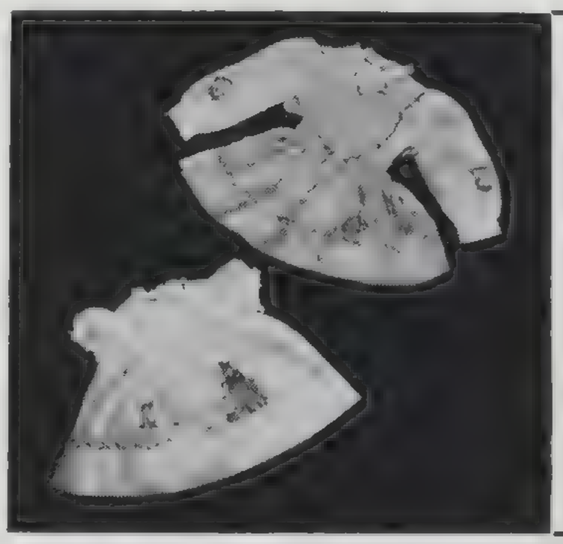

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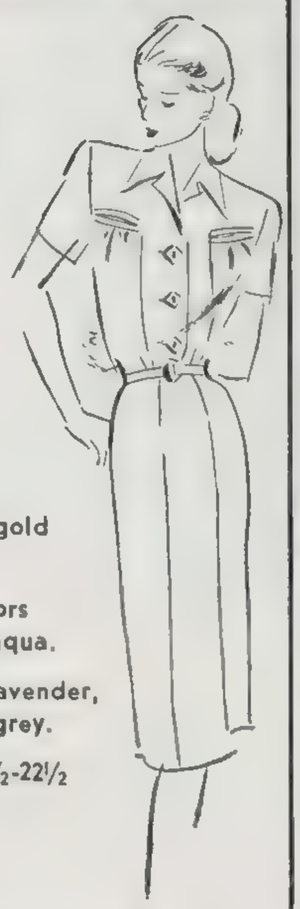

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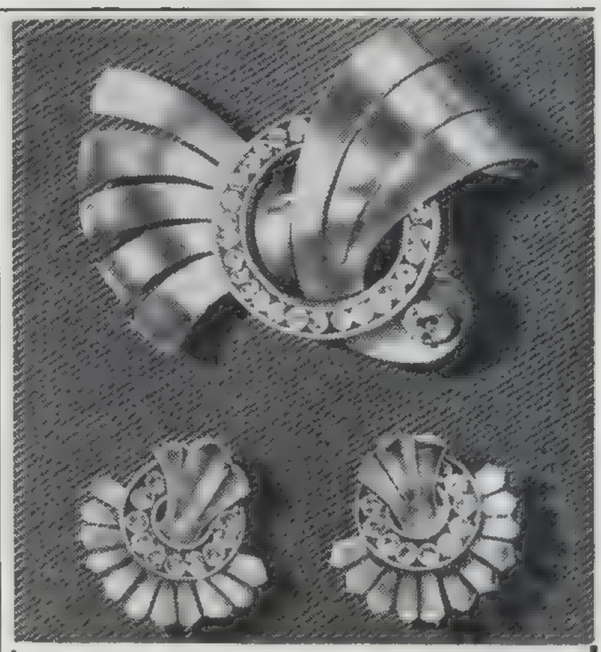

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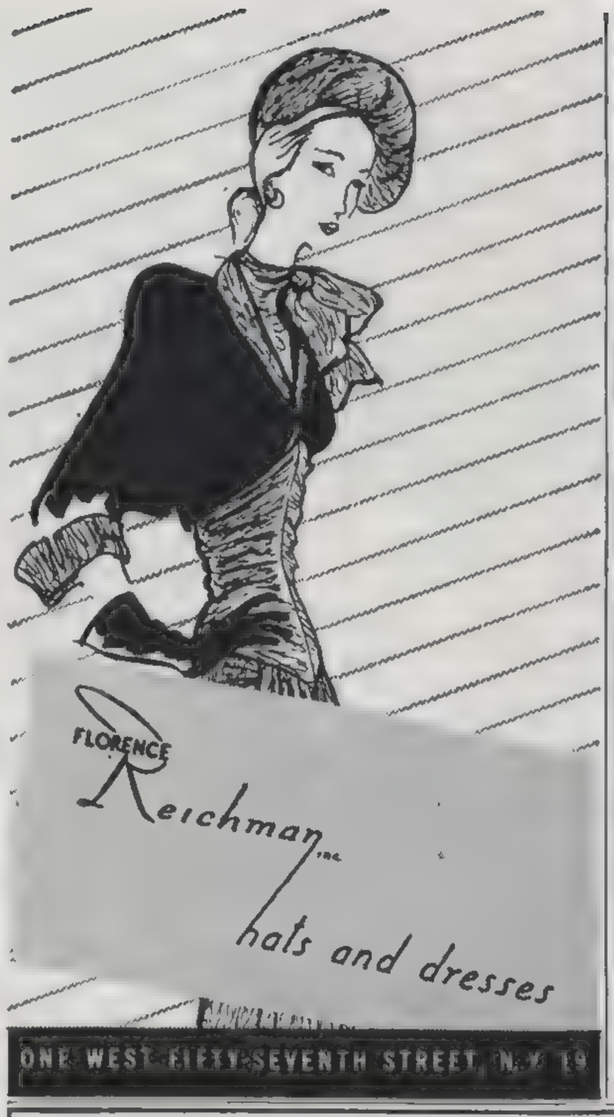

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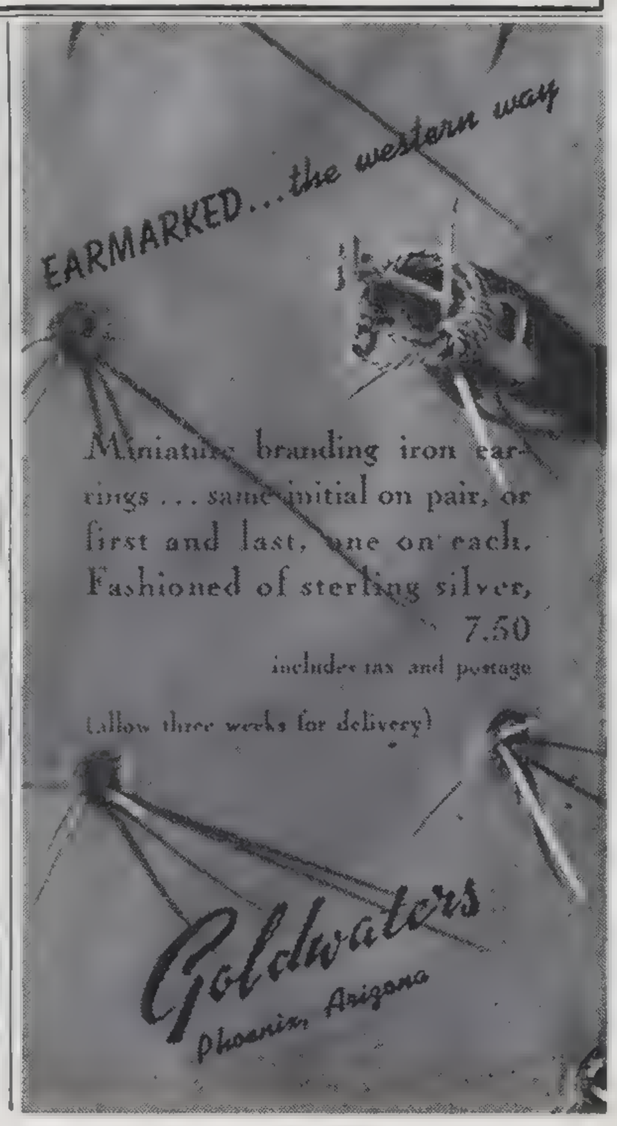

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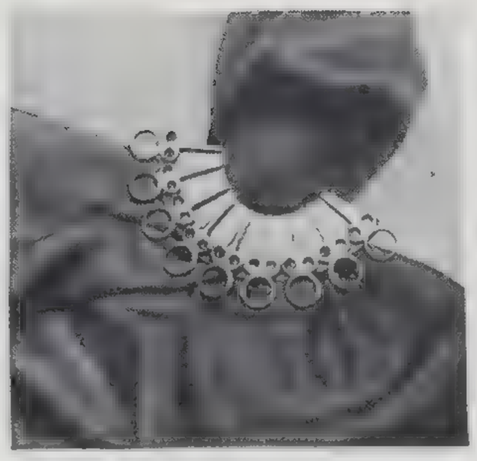

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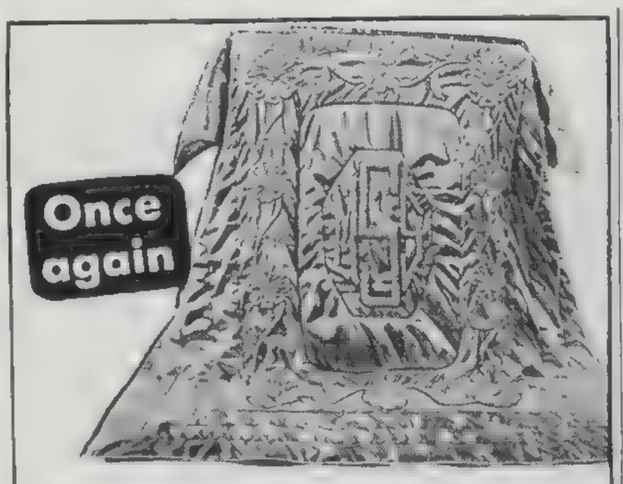

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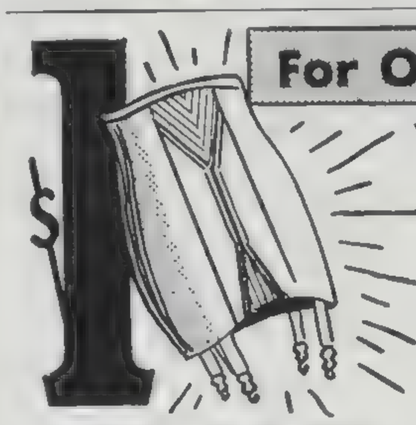

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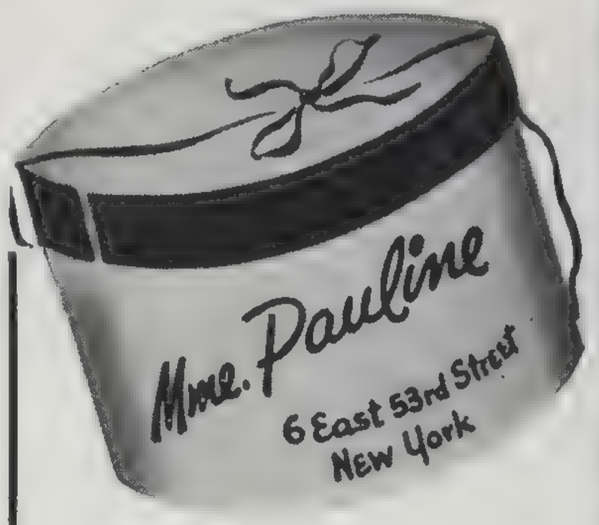

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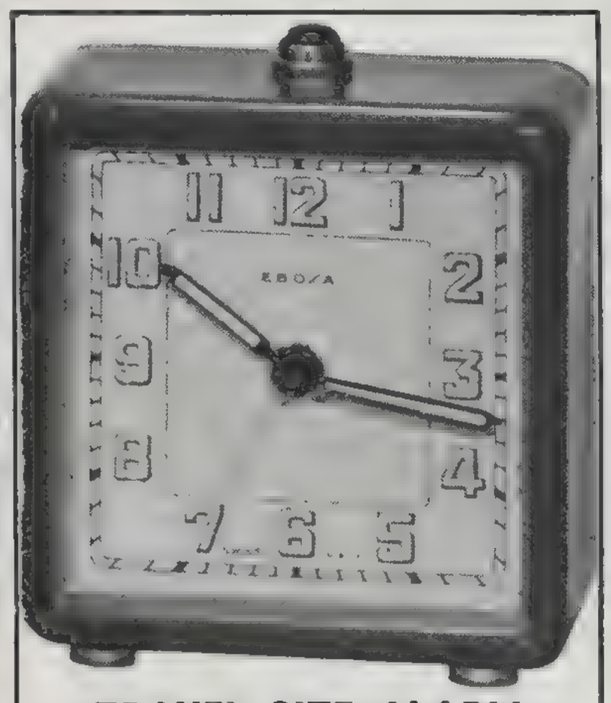

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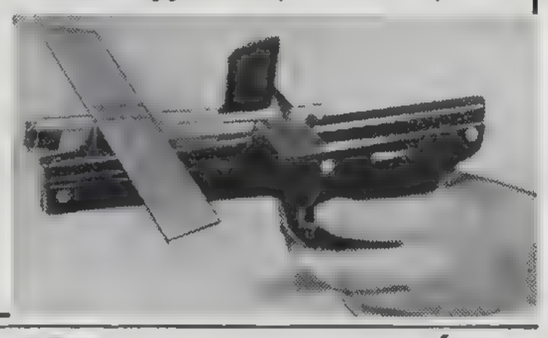

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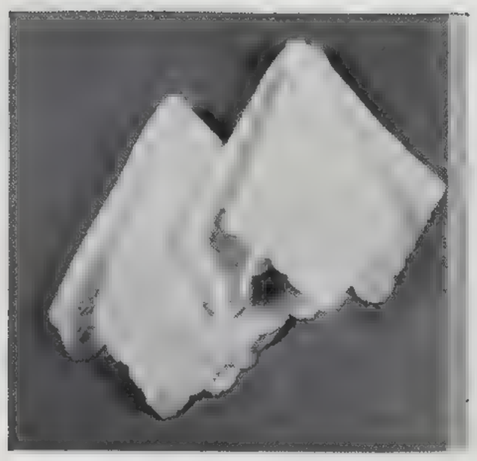

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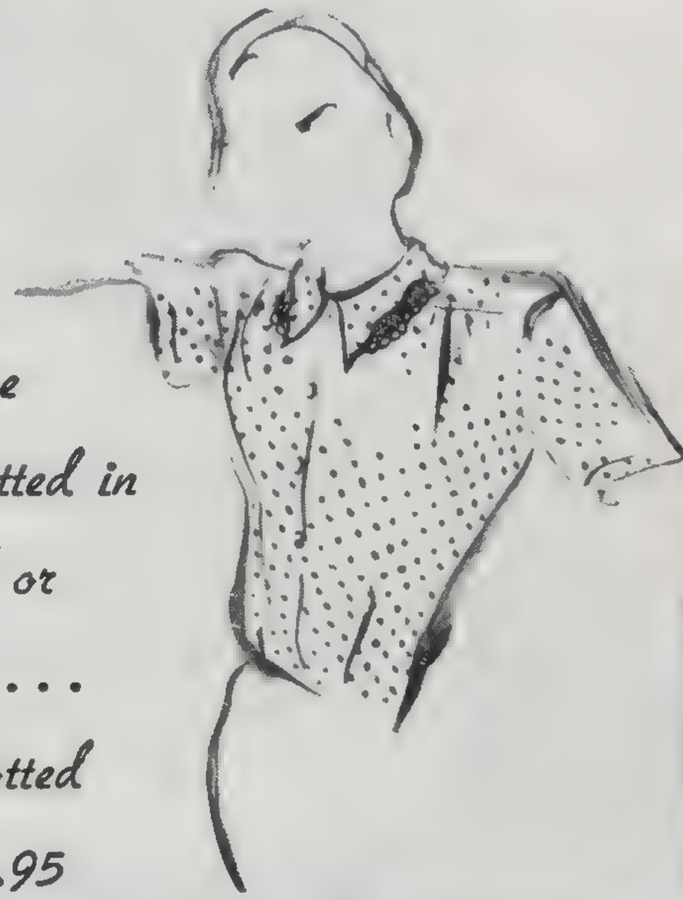

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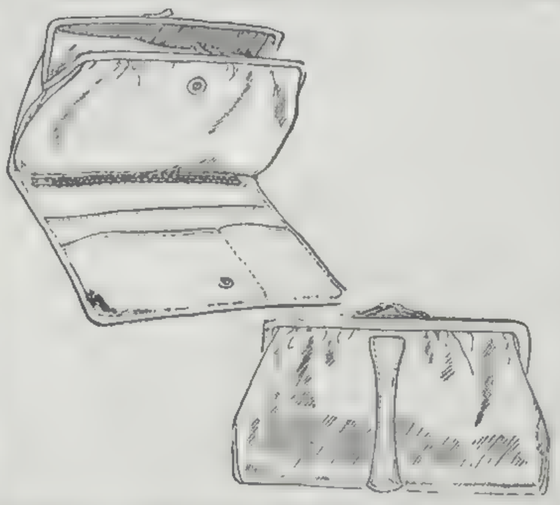

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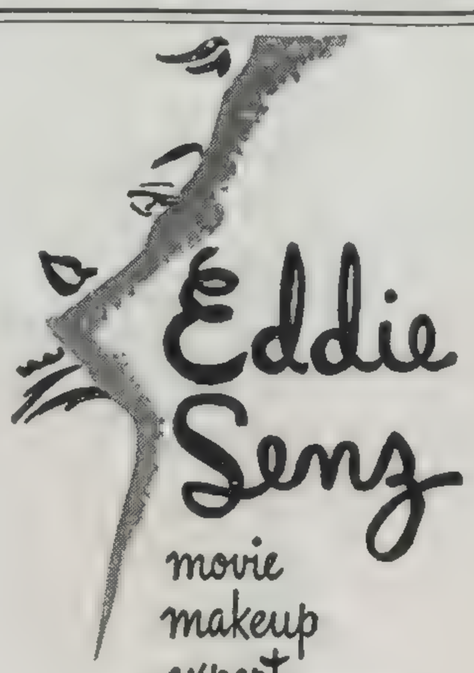

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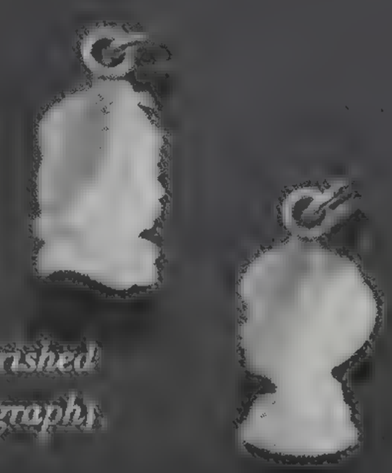

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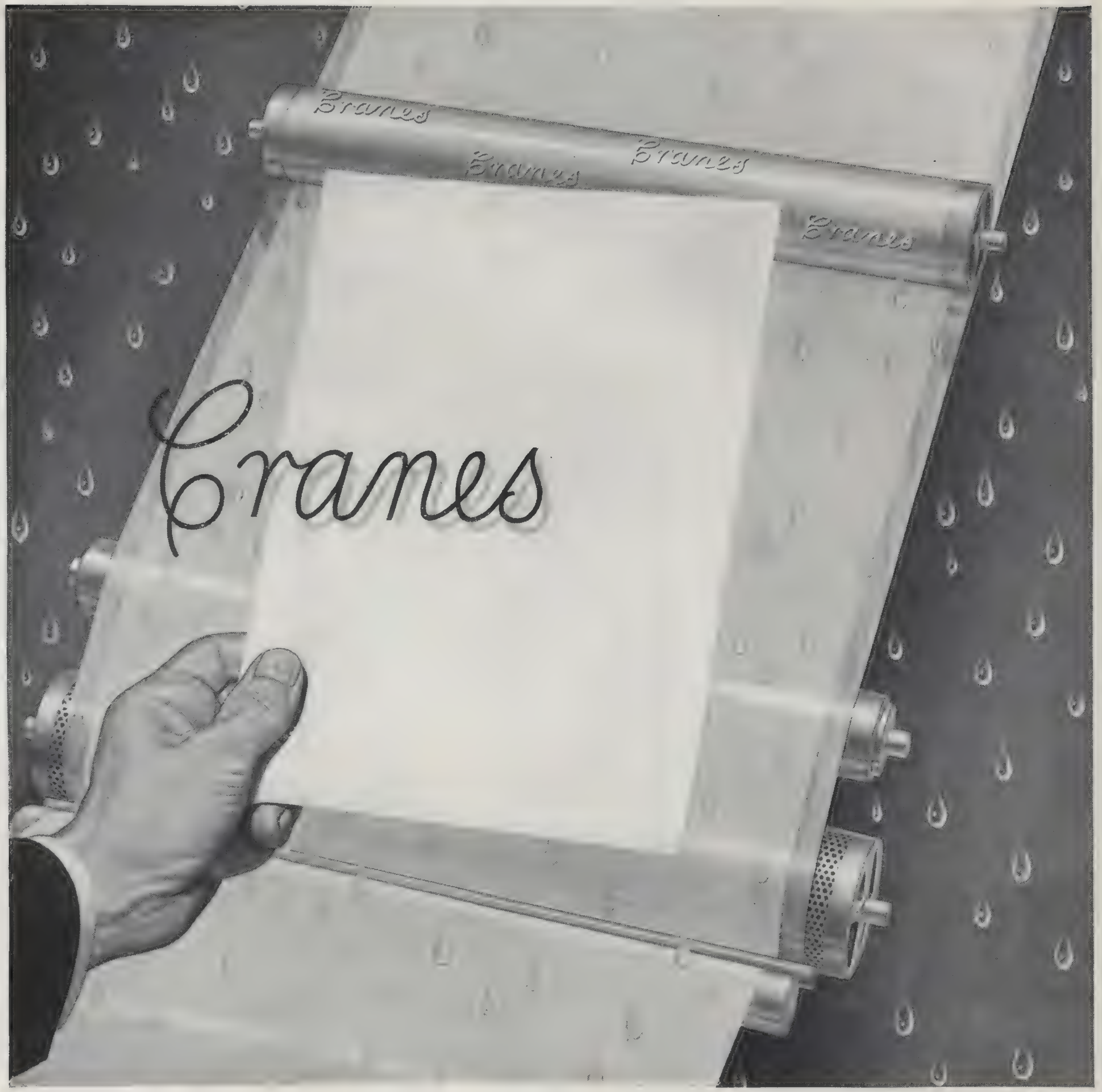
DAGMAR

COVER: *Christian Dior, new house with new vigor, new ideas, here makes a variation of his market-woman skirt—stiffened, standout, pleated at a low mark. At Henri Bendel; I. Magnin. The hat is by Maud Roser, white piqué, banded with navy-blue chiffon.*



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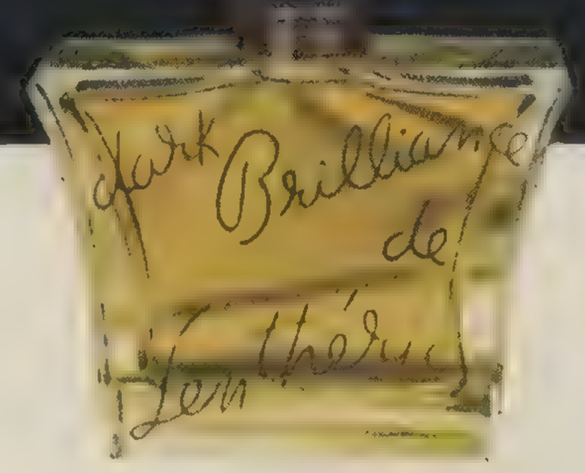

Languid splendour set to fragrance

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Vogue's eye view of Paris Collections

Two things were the talk:

the cold

This was Europe's worst winter since 1870. There was little coal, electricity was rationed... and Paris was snow-struck. With fingers stiff, but with ideas running free, designers and midinettes worked against the cold toward the clothes you see in this issue.

SAVITRY

COFFIN

Dior

Christian Dior, new designer. Perhaps nowhere but in Paris would the rise of a new designing star cause such general excitement. Not limited to the couture world or the world of fashionable women, the talk of the town at the moment—is Dior. More about him on page 145.

Paris Collections

There are always two ways of looking at a Paris collection: through line, which is often really not very different. And through detail, through handling, which can make the news. Now, two weeks after our first radioed reports from Paris, all of the returns are in, and each designer has been heard from. In the first excitement of a new starring house in Paris—the opening of Dior—one might have forgotten, but only for a moment, that a seemingly new and certainly lovely look was evolving in all the Paris spring clothes. Evolving from the exaggerations and hesitancies of other collections, and evolving in spite of the shutting down of electricity; in spite of a cold that stiffened fingers and froze everything but ideas. In line this look has been unforced femininity—a polished continuation of the rounded line that has been seen in Paris ever since the first post-Liberation collections. But in detail, the silhouette is so gently handled that there is no effect of heaviness on the one hand, or of stricture on the other. And the longer skirt, the hat made purely for becomingness—gain for it a gentle decorum. If there could be a composite, mythical woman dressed by a mythical, composite couturier, she would probably wear her skirt about fourteen inches from the floor; it might have, for its working model a flower: petals of padding and stiffening sewn beneath the cup of the skirt; or it might be a long, straight tube beneath a belled and padded jacket. Her waist could be as small as nipped-in cut and tight bodice and padded hips could make it. Her shoulders would be her own (or it would seem so); her arms traced closely in cloth. Her hat engaging but not silly—a gendarme hat; a hat with broken brim; a mushroom hat which at eye level would have an almost flat surface with crown slipping into brim; or a thicket of straw and flowers. She might wear a high-necked, boned-collar blouse, or she might wear a suit with a low-necked collar; there would probably be a fan of pleating somewhere about her; and she would, without question, wear opera pumps—pointed, high-heeled. But anywhere that this mythical, compositely dressed woman went she *might* find, beside her, a woman wearing a costume less often seen, but no less interesting—and no less of Paris this spring. A loose and longer middy above a straight and longer suit. A cutaway blazer cut loose at the waist and worn above a shallow-pleated skirt. A straight little dinner suit. A slim jersey column for evening....But almost all of the new Paris collections have this in common: they start no revolutions, but rather make new use of fashion themes that have been crystallizing for seasons past, and which now look fresh and inviting.

Paris loves it:
Jacket belled over padding.
Full skirt.

Dior's black wool suit. In America at Marshall Field; J. W. Robinson; Eaton's of Canada.

BALKIN

Paris

Shaped mushroom;
straw like a shingle roof

Schiaparelli's yellow hat; I. Magnin.

COFFIN

BALKIN

Pale tussore jacket
hip-padded like a tea cosy;
pleated jersey skirt

Dior suit; Bergdorf Goodman; I. Magnin; Marshall Field.

BALKIN

Belled jacket over a tube of skirt.

Balenciaga's wool suit with roll-away collar. I. Magnin. White straw hat with blue chiffon and roses.

Straight white blazer, slim pleated skirt; alternate to the bell silhouette.

Suit; embroidered cotton pillbox; Balenciaga. I. Magnin.

Paris

25 yards fan pleated.

Dior's dinner taffeta;
your own shoulders; padded hips

Boned chin-high. Gibson Girl shirtwaist with flat, boned cummerbund.

Eyelet blouse and horsehair hat by Schiaparelli

BALKIN

Paris

Paris

Bow bodice

barrel skirt.

"Maxime" by Dior; at Henri Bendel; I. Magnin.

Dior's ideas

The opening of Christian Dior's new Paris couture house on February 12 not only presented an extraordinarily beautiful collection; it gave the French couture a new assurance in its own abilities; and because the luxury trades are economic necessity in France, Dior's flashing success was, in Paris, more than fashion. It was on a par with current political and economic news. Here—once again—things were done on a grand scale; the clothes were elegant, *built* for a woman's figure; the pretty new mannequins were *soignées*, certain, had been taught to wear the costumes (every one over its own waist-indenting *guêpière*). There was on opening day such an air of contagious confidence in the atelier and salons of the new house that shortages of heat, light, and transportation were forgotten in the pure pleasure of a *grand luxe* première. There were no "easy little dresses," no flashing theatrical designs. Rather, each model was constructed with a deep knowledge of dress-making, to give you an exaggeratedly feminine figure, even if nature has not. Like most designers, the Frenchman Dior has done stints in the ateliers of the great. *(Continued on the next page)*

Goya pumps

Curved-up waistband;

dipped down skirt.

"Quatre Saisons" by Dior; at Henri Bendel; I. Magnin; Filene's.

BALKIN

Tie-back jacket; elbow sleeves.

Black-lined beige gabardine.

Back-buttoned.

Green linen dress with rounding hips, black waistband.

Dior's ideas *(continued)*

His croquis are his medium of design; from them, his cutters make translations in cloth of his ideas. Dior was once a successful Paris art dealer; now lives quietly in the tidy clutter of a French-Provincial setting; draws from the era of Madame Bovary for hats picture pretty, or with motoring scarf drapery—wasp-waisted Gibson Girl shirtwaists, pleated or tucked—the caped Inverness coat—the dress rounded with scarf drapery across the back—slow-sloped, easy shoulders—variations of the belted-back jacket—wrapped and bound middles—barrel (almost hobble) skirts—longer, deeply draped shadow-box décolletage—padded hips.

Natural shoulders; barrel skirt.

Checked suit with curved jacket.

Belted jacket; long, pleated skirt.

Grey suit. J. W. Robinson; Eaton's of Canada. With grey pearls, a beige hat.

BALKIN

Scarf drapery back of skirt.

Silk surah day dress at Marshall Field.

Pleated dress; African sun hat.

Pongee dress with a draped hat.

Triplicate of tiers.

Dior's "Parc Monceau" grey Inverness coat. J. W. Robinson.

Pleated blouse; full, round skirt.

(Right) Gibson Girl beige pongee blouse, grey skirt; J. W. Robinson.

Paris

Short new dinner décolleté; tunic swirled to one hip.

Lucien Lelong's short evening dress; in America—with his new-from-Paris-perfume, Orgueil; Altman; I. Magnin.

BALKIN

Evening column: tiered cape— jersey sheath.

Molyneux design; extravagantly slim— alternate for the rounding shape.

"Little dresses" from Paris in America

Cape collar; black silk crêpe.
By Balenciaga. At Bergdorf Goodman.

Double-breasted; brown woollen.
By Balenciaga. At I. Magnin.

Fishtail panel; black crêpe.
By Balenciaga. At Bloomingdale's.

Tan wool vestee; black broadcloth.
By Dior. At Bergdorf Goodman; J. W. Robinson.

Draped, knotted; black crêpe.
By Molyneux. At Henri Bendel.

Gendarme hat

Important shape; black faille version.

By Paulette. At Henri Bendel; I. Magnin. Piguet dress.

Side-draped; navy wool.
By Piguet.

COFFIN

What to wear when... and with what

A whole costume is greater than the sum of its parts. A Whole Effect is equal to the sum total of all its pretty props. In practice this means: *do* augment your basic line, your select colour. Don't multiply effects. A fly-away idea is a lost idea; one right, consecutive idea can indicate a time, the place. Here are ten fresh ways to look:

1. This spring have a suit paler than you knew before, in a polished fabric—pumiced pearl-grey gabardine or hard men's-wear—natural raw silk. Add to it, a white small hat, a definition of your own crown; the veiling to be more than the hat. Because the skirt is longer, have higher-heeled shoes, delicate and slender. Use hard yellows that make themselves heard—gloves, bigger and longer, in chrome, acid, hot mustard, or corn yellow. Have your handbag *in* hand; have it a burnt umber or shiny caramel calf to further pale the shade of your suit.

2. Pull the white collar of your blouse out and over the roll of an over-size navy-blue suit-collar. Again that costume benefit—yellowed parchment envelope or barrel bag, pale chamois-yellow gloves. Strike a black note in a small straw shiny black roller or a Napoleonic bicorne—or have your hat the identical navy-blue of your suit.

3. If the swirl of a pleated skirt has caught your eye—and you have it in black with a longer torso top, your hat can be sweet-butter straw; your gloves a little deeper banana colour. If your hat rolls or tilts back, is completely brimless to bare your brow, new interest centres in the bib area. Make scarfs—two in two shades of one colour; two in one colour, two fabrics—your top particulars.

4. Remembering that precision and neatness are prior points of elegance, dress down your print dresses in town. Nine times out of ten they will be two-tone—a colour on white. Nine times out of ten, crushed white longer gloves and strands of bigger pearls are what they need. White carnations can be pulled through a bib of beads assembled in the tones of the print. The final considered touch is a toasty leghorn straw, or a black or a white straw cartwheel (on the head or in hand). Whatever the hat, let the design be exact, clear—offer no competition to the print.

5. This prescription stands *as is* for the Gibson Girl shirtwaist and skirt in town.

6. For the coming cottons—grey for super-Fahrenheit days—have black and white accessories; gloves, pearls, hat—white. Shoes *(Continued on page 230)*

Accessory Notes: Tones and Undertones

Opposite: This spring accessories are more than items; they must be belongings. To further this idea of the all-for-one effect—Vogue shows a full-colour program of belongings on the following pages; for grey or Oxford-grey suits, prescribes caramel-colour with a white note. For polished white gabardine or grey silk Shantung, suggests a staccato mustard yellow. For white or butter-yellow tweed, plans pale-to-bright butter tones; for town black and kasha-colour, a muted taupe run; for beige and brown, goes strong and bright.

RUTLEDGE

For natural Shantung *Try accessories all in one colour range. Wear short-wrist gloves—white cotton. Move up a tone with a pale butter-colour straw bag, shaped like a tambourine.*

Tie bandana-fashion around your neck, a scarf scaled from butter to chrome to hot orange to flame.

Basket-bag, Pan American Shop. Glentex silk scarf and Shalimar gloves, Saks Fifth Avenue.

For grey or Oxford grey

Left: *Two key colours; two tones of one colour. Wear a brace of belts— pale caramel with gilt buckles; a shiny caramel pigskin box-bag. Add white cotton gloves; coarse veiling for your hat; loose white carnations with green stems uncut; a pincushion piece of jewellery. Belts, Saks Fifth. De Rosa pin, Altman. Bag, Mark Cross. Crescendoe gloves, Jay Thorpe.*

For grey silk or white gabardine

Left: *Play a major key colour—minor tones. Pewter ribbon at your waist; misty veiling. Staccato with hot mustard; doeskin gloves, a silk mustard scarf secured with icy stickpins. Pins, Bonwit Teller. Belt, Altman. Gloves, Mme. Bauer.*

GEORGE PLATT LYNES

Adrian revalues the shirtwaist and skirt

For black or kasha-colour

Opposite: *A muted beige-to-taupe run. Taupe pure silk umbrella with a pale caramel handle; chamois-beige doeskin gloves, a hard gold-filled bracelet by Coro. The pure silk ombré scarf shades beige to cocoa to coffee. Glentex scarf, bracelet; Altman. Umbrella at Di Tieri. Marcel Wagner gloves, Mady Martell.*

For white or pale-butter tweed

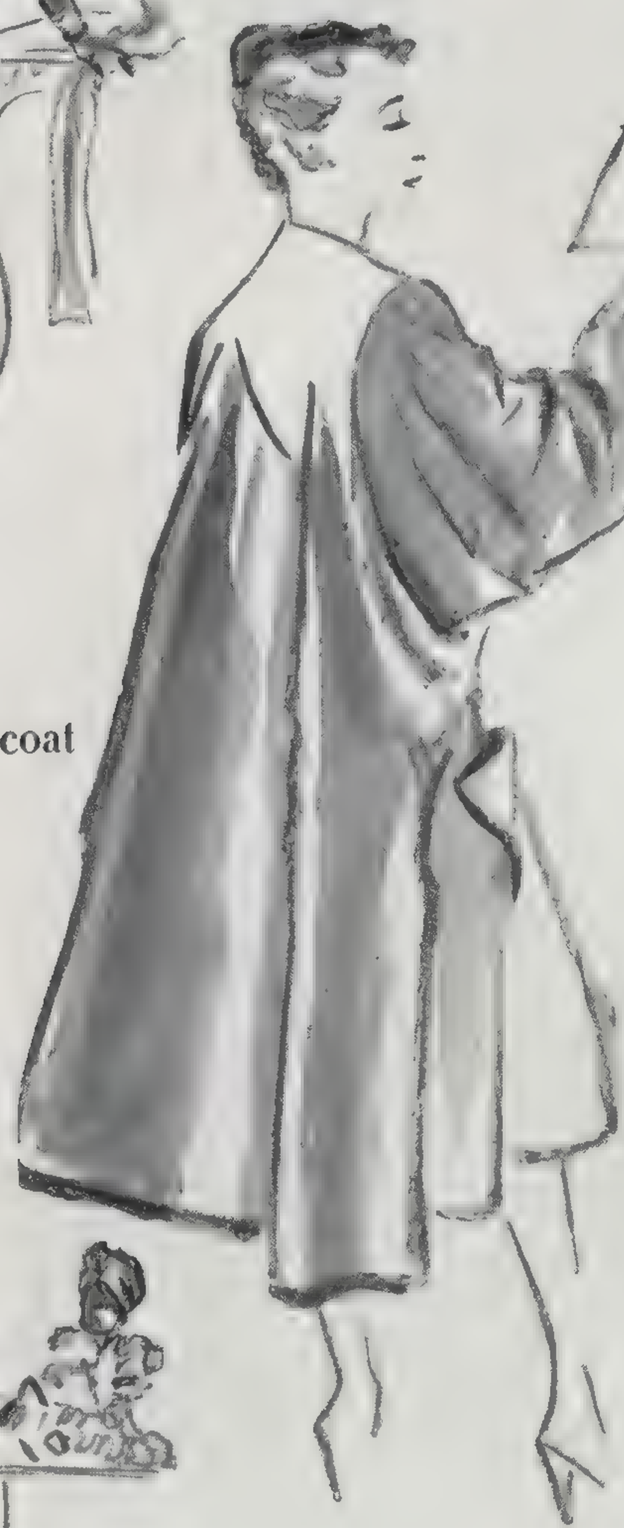
Above: *Very close harmony on a colour crescendo. Carry the parchment-colour barrel bag in calf; wear pale chamois-yellow gloves. Twist a grey pearl scarf, printed in butter and stem-green, under a green chrysoprase necklace. China silk scarf, Henri Bendel. Smart Set gloves, Lane Bryant. Bag, Bergdorf Goodman. Miriam Haskell necklace, Saks Fifth.*

For beige or charcoal-brown

Left: *Kindle colour with a two-tone bag—burnt umber and coffee. Add a silk scarf, burnt umber edged; pink-beige doeskin gloves; sixty inches of gold-plated beads; a wood-brown cigarette box. Henri à la Pensée bag. Echo scarf; Saks Fifth. Richelieu necklace, Stern's. Kislav gloves at Best.*

The Adrian look for 1947

Costume print



Circular coat

Tubular suit

If a woman were to be dressed by Adrian this year her clothes might be made-to-order or ready-to-wear, since Adrian's collections include both. The shoulders of her suit would be square-cut, defined, for Adrian continues to cut and shape—but not to exaggerate—these shoulders which are characteristic of him. Her day silhouette could be spare—for Adrian continues the slim silhouette, but uses material freedom when he feels that it gives grace and meaning to a dress. And if such a woman, in wearing Adrian clothes, came to have a feeling of being streamlined, it would be exactly as the designer intended.

"I feel very much the need," he says, "of doing clothes that will fit into the wonderful new architecture and new rooms that we hope will be created this year. Contemporary clothes for a fast-moving century, clothes that are part of the life that women lead today."

The costume print. Coral and white shells on black rayon crêpe—not at all the "little print dress," but the important costume that happens, this year, to be in print. Bonwit Teller; The Dayton Co.

The circular coat. Cut in a complete circle below a flat, smooth yoke, Adrian's milk-blue fleece coat with deep armholes—citing his occasional use of more-material-again. Bonwit Teller.

The tubular suit cut high at the throat, long at the hips, narrow all the way down. Shoulders, structurally Adrian. Of grey rayon and wool faille. Bonwit Teller; Filene's.

Opposite: *You wear it casually for summer dining, but there's no casual design about this shirtwaist and skirt: it is a polished, complete plan. Silk print blouse, black raw silk skirt. Bonwit Teller; Marshall Field; Nan Duskin...Adrian's "Saint" lipstick.*

The Adrian look *(continued)*

The picture dress

Finding no nostalgia in our latest past, Adrian draws upon lines from the Greeks for the evening dress on the opposite page. And Adrian says he "designed purely for prettiness, for the big romantic moments" the picture dress which is photographed above; one of the young dresses which he feels is not significant of trend, but never out of fashion.

Above: *Quilted, stiffened white taffeta patterned in gingham. Made-to-order.* Opposite: *One dress with two aspects —the usefulness of two. With cape and side-drapery flung back, the black rayon crêpe dinner dress shows a blaze of colour. Bonwit Teller; Frost Bros.; Garfinckel's. Jewels: Brock & Co.*

GEORGE PLATT LYNES

Adrian's "Magic"... one dress, two aspects,

HORST

Toscanini rehearses in four languages

At eighty, the Maestro still rehearses in full vigour, still sings, coaxes, screams, coos, pleads tenderly with the men to "play it like lovers."

BY LOUIS BIANCOLLI

ARTURO TOSCANINI walks in, wearing a clerical coat buttoned up to the chin. He goes briskly to the podium and looks smart and spry as he deposits a small score on the desk behind him. A crisp tap of the baton brings the men to sharp attention. The Maestro snaps out, "Let's go!" and the streamlined ensemble races ahead, right to the finish of Berlioz's concert overture, *"Les Francs-Juges."*

Neither the Maestro nor the men have ever heard this particular piece before, let alone rehearsed and performed it. The Maestro, it should be noted, is probably the only conductor in the world who leads a preliminary rehearsal of unfamiliar music through to the very end. There are no stops in that first test. The men have had their home assignment. This going-over is strictly a tentative process, designed to try their mettle before undergoing the galvanic touch of the master.

The Maestro is singing. He keeps telling the men to fill their souls with song, and to breathe it back into their playing. The performance dashes ahead. The music is brisk, buoyant, young-hearted. *"Presto!"* shouts the Maestro, stooping down and coming up smartly. The baton makes a final loop and stops in mid-air. The first hearing is over. The Maestro now takes up the rough spots seriatim. The real work, the pangs of polish, now begin. "Listen, bassoons, *tat-tat-tat,* follow me! All instruments, now! *Bon!"* Suddenly he shakes his fist: *"Nervoso, nervoso!"* The Maestro's linguistics are unique. He mumbles and mutters and roars in four languages. Sometimes two and three, sometimes all four, combine in one grand potpourri of picturesque speech. The Maestro's hands come down sharply. He looks unhappy, the victim of some sneak injury. "You don't feel!" he shouts. "You play the notes. *That's not enough!"* Something is missing in the crescendo, though it takes a keen ear to tell just what.

The Maestro is panting now, fully keyed up, breathless with the thrill of trailing perfection. Suddenly things stop short. The Maestro is flaring up again. "MOLTO AGITATO! *Molto agitato!"* he pleads in plaintive diminuendo. "WAIT, wait, wait a moment! MOLTO AGITATO!" He stops again. "Something is written—*in Italiano*—in the score! Ah, *con furore! Si, si,* play it *con furore! Allora,* strings!" He looks happy, now, like a child gloating over a bright new toy.

There is a tremendous fortissimo and a sudden fade-out. "You played so *fortissimo,* give me what follows in *mezzo-forte* instead of *piano.* Otherwise, I hear nothing! *Anche,* winds!" Then: *"Pianissimo* and a *crescendissimo!* Now, *con furore,* you know, Italian, like mad. Please! It is not my wish. It is *his,* the composer's!" He turns to the strings: "Pa-pa-pa-para-pa-ra! Fine! *Bon!"* The Maestro is satisfied. He wipes his forehead and goes out to the conductor's room where he takes a peppermint lozenge to soothe a dry throat, and changes his shirt. The men sit and stand around chatting. Some walk out of the studio. A few tinker with their violins *(Continued on page 216)*

LEE MILLER

Notes from England: Fuel Crisis

"We have grown used to being a nation with its back against the wall, but now that wall appears to have developed a boot with which to kick us."

BY STEPHEN SPENDER

THE Fuel Crisis which hit England at the beginning of February brought back the atmosphere of the worst days of the War. The announcements made by the Government sounded exactly like the worst war news: they half-lifted a curtain on a scene of vast defeat to be revealed in the unpleasant fullness of all its consequences later by the White Paper. What is called the Big Switch-out was also Switch-back to Blackout. Train services were cut just as in wartime, and the comforting illusion that the tide of goods in the shops would gradually rise to a full flood of rationless everything receded as completely as during the darkest days of the War. It is evident now that we still live in a blacked-out jungle where the shortages are malign animals which jump out at us across the daily path of rationed bread.

The Fuel Crisis had some of the attributes of one of Hitler's most boasted Secret Weapons. The electric fires, the lights in our homes were suddenly switched off by an unseen hand from nine in the morning until noon, and from two in the afternoon until four each day. Industries were prevented from working, and at the moment when there is already a crisis due to the shortage of man power, two million people were thrown out of employment. We have grown used to being a nation with its back against the wall, but now that wall appears to have developed a boot with which to kick us.

During the whole war there was never a crisis when everything stopped. The past month is the first glimpse that we have had since the General Strike of 1926 of such a complete breakdown. We have suddenly been made to realize that everything depends upon our own work and that even our own work, unless most carefully organized, most thoroughly carried out, may be a façade to be torn down, to reveal a vacuum in some such industry as coal mining, on which everything else depends.

It would be an exaggeration to say that there was no atmosphere of hysteria during the first days of the crisis. One night in a bus queue I heard a woman say in a loud voice: "They're doing this to us so that we will all die and there won't be so many people to feed." On busses, this type of person appeared, usually a woman. On paying her fare, she complained of the weather and the Government as though they were generally accepted as one and the same. But other people in a queue or on a bus did not respond to such reactions except with the sympathy extended to anyone complaining of a headache. And, as a matter of fact, the worst headaches today in England undoubtedly are those of the housewife on whom the burdens of fuel cuts, followed by appeals to women to go into industry, fall.

The Government also behaved with a certain hysteria, un-Churchillian to say the least, in suppressing the weekly periodicals, the only interesting newspapers left to us, and the BBC's Third Programme, the best advertisement for English *(Continued on page 228)*

Peter Russell: cuffed skirt

From the London Collections

BRITISH designers have arranged this year, in spite of the solid contradiction of national hardship even greater than during the war, to conjure a collection filled with the best of English abilities: their rare, clever hand with tweed, their lovely evening cloths and lines...and filled too with British news: a turn of emphasis to skirts, to stripes, to stiff, full-toned silks, to asymmetric shapes and/or diagonal lines. *Peter Russell: cuffed skirt.* Brown tweed, the coat shorter, to show the cuff. A copy in America: Saks Fifth. *Digby Morton: great revers.* Grey tweed coat, lined with checks, big revers to button back, to show the lining. *Angele Delanghe: evening stripes.* A taffeta party dress, striped around and around, the skirt longish, fullest. *Creed: tabbed suit.* Tab-fastened jacket, tabbed skirt; faint-striped, soft-striped tweed, brown and turquoise. *Creed: tailored stripes.* Black and yellow bold-striped suit, with vertical pockets, the blouse of black satin.

Digby Morton: great revers

Angele Delanghe: evening stripes

Creed: tabbed suit

COFFIN

Creed: tailored stripes

Worth: panniered hips

Victor Stiebel: full overskirt

From the London Collections

(continued)

HERE, again, despite the current difficulty of working in England, the designers show their talent for evening clothes... a *grand-siècle* amplitude, a fine munificence of colour and fabric. *Worth: panniered hips.* A great-skirted, great-sleeved dress of cerise grosgrain: stiff, full-colour, the borrowing from an era. *Victor Stiebel: full overskirt.* Yellow-and-green striped taffeta, close-fitted top; a full skirt, shorter, above another slimmer. *Norman Hartnell: Zouave skirt.* Bronze lamé, close-draped, folded soft. The top is strapless, the tight waist banded with beads. **Hardy Amies: full evening** (*Opposite page*): The long full way of evening coats; the fashion in two continents. This one is of blue wool, slit down the back. In America: at Hudson's.

Norman Hartnell: Zouave skirt

A NEW GOUACHE by the Spanish painter, JOAN MIRO

Spring viewings

KAY BELL

At the JOAN MIRÓ SHOW at the Matisse Gallery

Miró and Picasso are two of the most important, most talked of living painters, both of whom have been exhibited this season in New York. Miró has a new one-man show at the Pierre Matisse Gallery, a show of brilliant small gouaches, of enormous canvases painted during the solitude of the war years in Spain, and of small paintings in which the canvas itself is part of the design and colour.

Picasso has, of course, had a big year, with the most talked of show that at the Samuel M. Kootz Gallery. (Mr. Kootz flew twice to Paris, each time persuaded Picasso to sell.) Simultaneously the Paul Rosenberg Gallery and the Museum of Modern Art had exhibitions of Picassos.

At the PICASSO SHOW

THE first of the summer's clothes... chosen in spring, worn through summer for their look of city costume, which comes from this: the coolth of cotton, linen, cut with a freer hand, sewn with a sturdy finickiness that is the usual part of tweeds. *Above:* Cotton, city printed in neutrals; a wide collar, a skirt draped up to one side. Joseph Halpert design in Bates cotton. $40. Black sailor. Both at Bergdorf Goodman. *Left:* Added measure of fullness to the cape sleeves, skirt, rolled collar. By Mollie Parnis in Foreman rayon Shantung. $35. Carnegie Jeune Fille. Deep roller. $55. Hattie Carnegie.

Spring viewings *(continued)*

To wear through the warm season: clothes with a town-plan authority, detail; a summer-plan cloth and cut. *Right:* Suit in the pale creamed natural shade of linen; long jacket buttoned off-side. By Larry Aldrich. Ready April 15. $45. Altman. John Frederics' straw cloche. *Below, left:* Deep green, with a small tailored jacket, a full, pleated skirt. By Charles Armour in Galey & Lord chambray. $40. Bendel's Young-Timers. *Below, right:* White linen suit, brass-buttoned red-and-white striped blouse of Hope Skillman chambray. By Adele Simpson. Ready April 15. $90. Altman.

KAY BELL

At the WINSLOW HOMER SHOW at the Wildenstein Gallery

At the PICASSO SHOW at the Samuel M. Kootz Gallery

At the WINSLOW HOMER SHOW at the Wildenstein Gallery

Picasso and Winslow Homer are the two painters most fully exhibited in New York so far this season. Picasso lithographs lent by Mrs. Meric Callery to the Museum of Modern Art include the tender, proud "Girl's Head," right. Winslow Homer's vast loan exhibition at the Wildenstein Gallery gave a rare chance to see the whole story of his art, from its beginnings to its final splendour.

"GIRL'S HEAD," a lithograph by the Spanish painter, PABLO PICASSO

LEE MILLER

Robert Walter Corti, founder of the village, with orphans of one of the French houses. They live the life of a family, not of an institution—all have a need for a sense of "belonging."

"Children's Village" in Switzerland

BY ROSAMOND RILEY

Pestalozzidorf...a new idea in caring for orphans from all Europe; here they can lead normal lives, keep their own language, own customs.

In the hills of Trogen, near Lake Constance, European orphans have come to live in their own village, in houses watched over by "parents" from their own countries. Now French, Polish, and Austrian houses are open, and by next year there will be fourteen more. Touched by the misery of European children, a young man named Robert Walter Corti, an editor of the art magazine *Du*, wrote an article about his plan for such a village in 1944. He wanted, not the hand-picked, healthy, well-adjusted ones, but the problems...the orphans, the "*Besbrizonni*," the children who run wild in packs. A village, he argued, where they could keep their own languages and customs—not an institution—would provide the atmosphere in which they could live normal lives. And he wanted all kinds: Protestants, Catholics, Jews. Despite opposition from the Swiss government, from the big Protestant and Catholic institutions, the idea took hold. Money came in first from school children, who held bazaars, shined shoes, chopped trees. Corti wrote, lectured, spoke on the radio. Then *Pro-Juventute*, a child welfare organization, formed the fund-raising Pestalozzi Association, named for the great educational reformer who founded a village for poor Swiss children in the eighteenth century. The town of Trogen offered a site at a very low price; paid for a road to the village. Last May, construction began on the twenty-four houses planned by the architect, Hans Fischli. Almost all the building has been done by student volunteers.

The woman who opened the door for me at Pestalozzidorf explained in halting Germanic English that her husband wasn't home. A few minutes later, Corti came in briskly, a young man in his thirties, thin and pale, with intense brown eyes, dark hair combed straight in an old-fashioned way. He wore Herr Professor clothes: a stiff collar, a dark striped suit. At once he was direct, friendly...and at once the problem arose: What language shall we speak? We managed in English, French, and Italian, switching constantly. He told me about Pestalozzidorf, speaking excitedly. Then we went to visit French and Polish houses...all four built in the local style, bright and spotless. The children were the gayest possible, all dressed differently; each one has his own possessions, his own cupboard. *(Continued on following page)*

Children all over Switzerland have adopted the village; here Trogen neighbours bring firewood.

This Polish boy drew Warsaw in flames on the blackboard of his classroom the day he arrived.

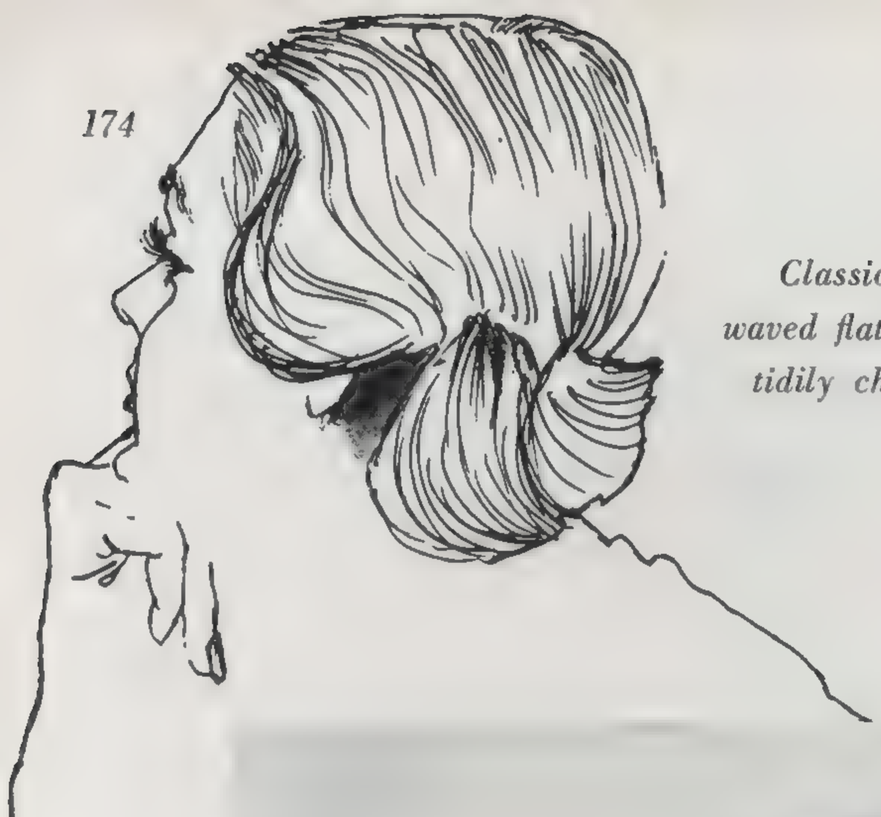
"Children's Village" *(continued)*

The French children are from the Midi, and talk like "Marius" and "Olive." In one of the Polish houses a little boy drew a picture for us on a blackboard: Warsaw in flames, the SS attacking Polish women, German tanks in movement, all done in coloured chalk. Only the children in one of the Polish houses are from Warsaw. The others are the famous blond Polish orphans whom the Nazis deported to Germany because they were the correct "Nordic" types. Even their identities are lost. Many of them are too young to remember who they were before they were given new German names. All of *(Continued on page 218)*

Polish house classroom: the girls needed hair cropped after neglect, got hair bows for prettiness.

LEE MILLER

A French girl feeding a loved doll in the bedroom she shares with three others. These rooms have double decker beds, separate cupboards for each child's private possessions.

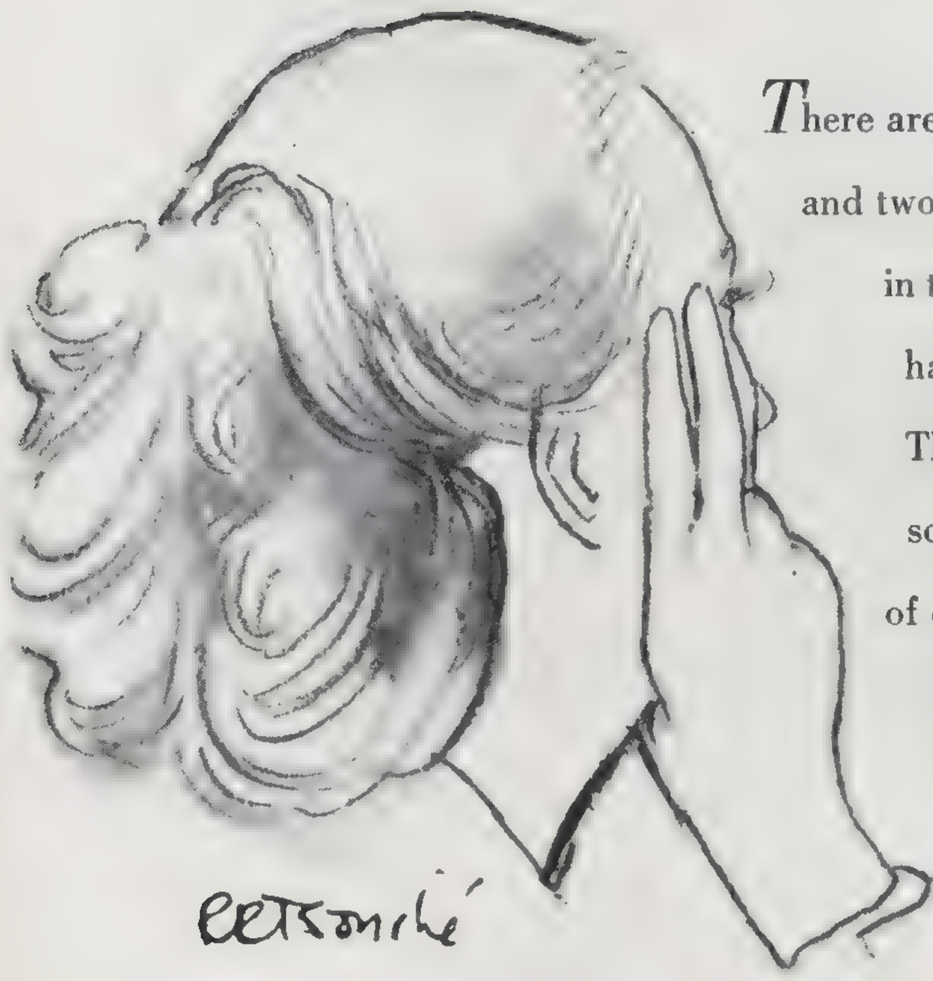


Classic, long,
waved flatly forward,
tidily chignonned

Pristine panama,
scooped up in back
to allow a chignon.
Made-to-order hat
at Bergdorf Goodman.

1947, long,
curl-shaped chignon,
curls over ears

What to wear with a hat



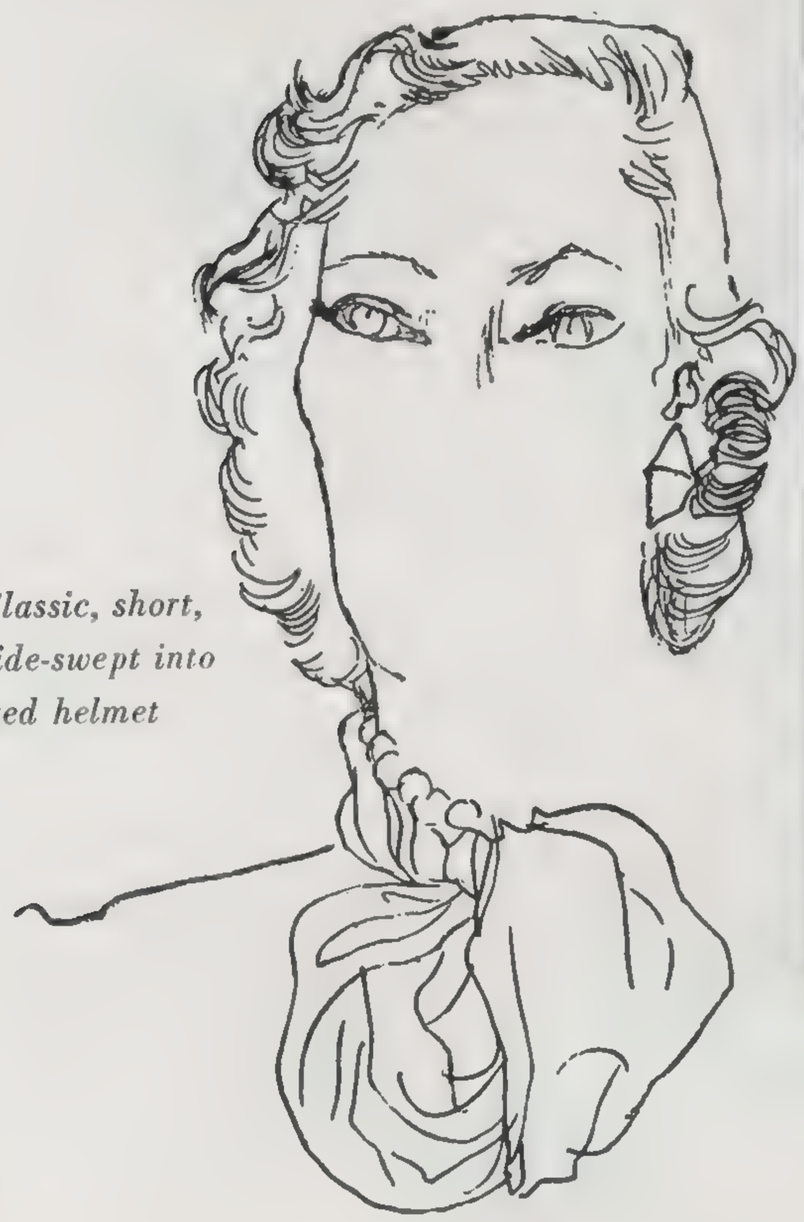
There are six coiffures sketched on these two pages... and two of them could have been worn, smartly, anytime in the last twenty years (and *are*, and will be worn, too). The other four have no past, have a future so far only in our crystal ball, but are definitely news Now. These classic and current coiffures all have one thing in common: they have some device for swinging the hair forward—where, of course, it will show to advantage under the frames of this year's face-revealing hats.

1947, long,
deep-waved over the ears,
released in a whoosh

1947, short, shingled wisps pulled forward

1947, short, carved curls pinned at top and sides

We have given this hair story a neat centre part: coiffures for long hair are at the left, coiffures for short hair are at the right (or here, where you are). The classic fashion for long hair is to wear it in the neat chignon you see hatted and hatless, above and opposite. One 1947 variant twists the back hair into a curl-shaped chignon, puts a real curl over each ear. The other drapes the hair back into a swag over each ear, and a cascade in back. The classic fashion for short hair is the neat cap you see, hatted and hatless, below. One 1947 variant is short-shingled, wisped forward. The other pins the hair in flat baroque swirls. *(All the coiffures, on both pages, designed by Michel of Helena Rubinstein.)*



Classic, short, side-swept into a fitted helmet

HORST

Beige felt fedora, banded in blue and gold; $50, at John Frederics. Lavando gloves, $12. Stern's.

Shirtwaist-and-skirt: town meeting

A finished plan, a fresh idea, and a new answer to city summer days. Shirt, from the Edwardian gentleman, in fine linen. Skirt, narrow blue alpaca. Hat, rolled back straw. All made-to-order at Hattie Carnegie.

A remembrance of the Gibson Girl, a news for this year, a city plan for summer. Shirt, creamish Everfast linen like a dress shirt. Skirt, wrapped black linen with a full flare. By Brigance. Skirt, $30. Shirt, $25. Lord & Taylor; Harzfeld's.

An hour to dress

If you have an hour between you and being ready for a gala evening, you have more than enough time for your dressing, your hair, your make-up. You have enough time for a beauty treatment. We have clocked three beauty and dressing schedules for you, all planned for an hour's time—planned to rest you, and to give you a freshly revitalized complexion.

PLAN ONE: Take *ten minutes* to cleanse and massage your face. Tissue off the cream, and take a fast *five-minute* shower. Then spread a masque over your face (a stimulating formula if your skin is pale and tired; or an astringent formula if your skin is fretted with strain). Lie on your back, then, for *twenty minutes. Twenty-five minutes* left for clothes, hair, make-up.

or

PLAN TWO: Take *ten minutes* to cleanse and massage your face. Then smooth another layer of rich massage cream thickly over your complexion, and step into a fragrant and hot bath. Relax in the tub for *twenty minutes.* When you have dried off, take *five minutes* to tissue off the cream and to pat your face and neck briskly with a large clump of cotton soaked in astringent. This leaves you *twenty-five minutes* (again) for clothes-donning, hair-fixing, and face making.

or

PLAN THREE: Take *five minutes* to cleanse your face and to spread a layer of emollient cream over your face and throat. Then lie, head down, on an inclined board for *twenty minutes,* and turn on your radio to some soft music. (Reversing the pull of gravity on your circulation is extremely restful—and usually fills out the tired lines in your face.) Then use *five minutes* for a shower, and *five* to pat your face with astringent. *Twenty-five minutes* left for clothes, make-up.

All dressed but the dress

Opposite: Over her complexion she wears a second skin of softly diffused colour... a veiling at the same time luminous and mat. It is a pliant complexion-cover, Revlon's new cream-wafer, "Fashion Plate." Under the strapless evening dress she will wear goes a second skin of nylon satin and cotton net...lightly and flexibly boned, to minimize the waist and maximize the breast. (By Lily of France, $13, Saks Fifth.) The gold and diamond jewels, and the fabulous when-your-ship-comes-in dressing set, are from Cartier.

RAWLINGS

The second skin

All day-long, all summer-long

There will almost surely be, this summer in the country, a throng of dresses as long as these. And the further inches will be of no surprise: the eye is grown accustomed to the length. The surprise may be the returned pleasure in the pretty plenty, the blowy motion of the skirts below tidy-figured tops. These skirts, in their mix of peasant and purely romantic, are nowhere so at home as in the country.

The dresses on these pages were designed with that in mind...in straight colours and patterns, in strong cloths...for beaches, fields, patios, and croquet courts....But we for one are prepared to see some of them right in the middle of the city, right in the middle of the summer.

Left: Cut like a beach coat—for a beach, or your house or your garden. Wrapped with a big sash, worn with next-to-naked feet. Thinner, thinnest wool, by Anglo; Joset Walker design. $40 at Lord & Taylor.

Above: The shawl: a tube of wool jersey, ovalled to your shoulders. The dress: cropped at mid-calf. Soap 'n' Water piqué. By Claire McCardell. About $50. Lord & Taylor; The Blum Store.

Right: Soft, full-plaided, for a country summer. McBratney linen. With your own jacket, your good company in the city on the hottest days. A Townley design, $70 at Saks Fifth; Lindner Coy.

Suit ideas...top particulars

Ideas this season are free-lancing around your neckline—a newly important focal point. Take a suit, men's-wear or silk print; and the doings with it are innumerable. You might pull your collar up to a ruff, over a bib of pearls. For a colour counterpoint (see the suit opposite), add a cluster of coral, or tuck fresh flowers in among the strands. Irene, California designer noted for her suits, livens them—varies them with a full fall of fringe, caught at the throat by a crescent barrette. She mounts an old crested pin on a stiff plaque, fabric-covered; fastens it at the neck of a blouse. She draws taffeta ribbon through a pierced ball; ties it in a floppy bow. (For other top particulars, new thoughts for a neckline, turn to page 202.)

GEORGE PLATT LYNES

Irene...famous for suits

Suit idea: made for summer

Opposite: *Vogue Design for Dressmaking. The news is the wrapped skirt, side-swept. To make or have made in a summer print, possibly this one—Dali's "Desert Rocks," designed for Wesley Simpson's rayon crêpe. The particulars: bib of pearl beads by La Tausca. Saks Fifth. Capeskin gloves, low-tone. By Novoglove. $15, Altman. The complexion: Tussy's Finishing Touch. Back views, sizes of Design No. S-4780, on page 226.*

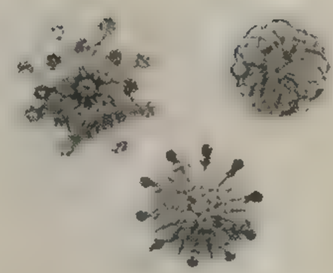
Photographed on this page, Irene in one of her own-design suits, with three variations at the throat. The gold barrette, holding the flow of fringe, the pierced gold ball, were made for her by Laykin et Cie.

Summer backlog

Here—the black suit. Good buy in silk Shantung, cornerstone of any summer wardrobe, to wear and wear again with apt belongings. Days, you add a mid-large Leghorn, flowers at your neckline; or a white crisping jacket. Later for evening character, a low blouse, a broad wheel of straw; or a scarf, sequin spattered, stickpins in your twist of hair.

For luncheon, any day, jacket-switch from black to white. Lonsdale bird's-eye piqué. By Carlwynn. $15. Abraham & Straus.

The broad black wheel of hat, milan straw, $65. John Frederics. Wear-Right white cotton gloves. $4. Lord & Taylor.



To mark off a blouse, catch a scarf; pins, under $10; stickpins, $3, both plus tax. Rhinestones, golden metal. By Accessocraft. Bloomingdale's.

The suit: pure silk Shantung. $60. By David Crystal. The tiny valise: black calf. $42. By Surrey. Both, Bergdorf Goodman.

Glint for your hair: rhinestone stickpins. Each $2, plus tax. Bonwit Teller. Black: satin pouch, net scarf. At John Frederics.

HORST

Nylon: skin-thin young lingerie

Now—nylon jersey. An air-light new fabric to wash in seconds, dry in minutes; with all the nice properties of its stocking cousin. Here you see a first sight of it; opposite a newly second sight of rayon jersey. All are young, pretty designs; full of free-play inventiveness; cut to fit, and look, sizes 9 to 15.

Above: *nylon tricot nightgown. The design: new and pretty as a white waltz dress; sleeves, skirt, tri-piped with blue. $20.* Right: *revisal of the chemise. An old good idea which the young translate; wear under shorts, slacks; on pipe-hot summer days. Off-white nylon tricot. $8. Chemise and gown; at Bonwit Teller.* Opposite: *very pretty privacy. Peignoir of white rayon tricot, $13; over its own nightgown, simple, red-banded. $6. Lord and Taylor. All lingerie by Extacee. All at I. Magnin. On the table, Old South Bath Oil; Old South Natchez Rose Jar.*

FRANCES MCLAUGHLIN

Rayon jersey: the young Victorian peignoir, nightgown

The return of the leghorn hat

Curled-back leghorn with a posy

Platter-brim leghorn

THE wide, windy, completely becoming leghorn hat comes from a long way...from the memory of a century of pretty women...from the memory of childhood. This year in special the leghorn goes a long way...in the city, to the country, gentle and pretty as ever but worn in a this-is-news way; worn perhaps in costume with a shirt and skirt; or as here, with clear checks, longish gloves, and opera pumps.

Above: *A pliant leghorn to wear, or to carry; with the long black streamers of tradition. $20. Saks Fifth Ave. A bright blue-and-white gingham dress. $20. Altman; J. P. Allen. Cotton gloves by Dawnelle. $6. Altman.* Opposite page: *Rolled leghorn, velvet ribboned, tucked up with daisies. By Vic-Deb. $20. Lord & Taylor. Black-and-white checks, a spread of skirt, velveteen sash. By Carolyn Modes in Dan River cotton. $25. Arnold Constable; Mandel Bros.; A. Harris. For a better look at it, before and behind, turn to page 231.*

FRANCES MCLAUGHLIN

Back banded in elastic

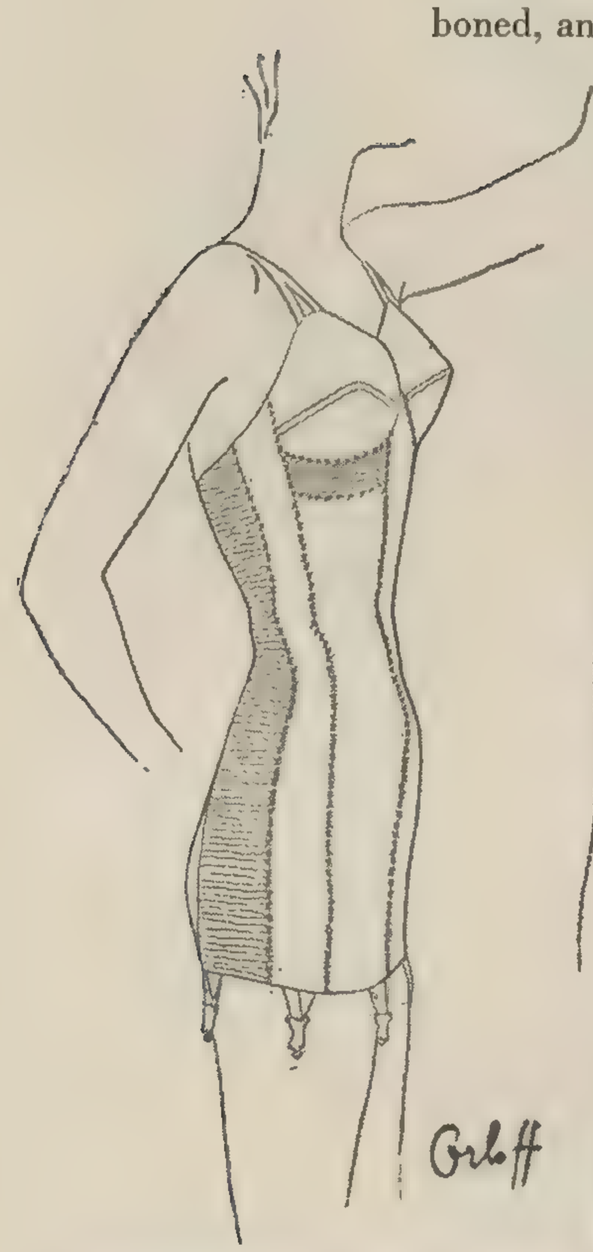
The second skin

On page 179, we showed you a second skin to go under a strapless evening dress. Here are other versions; a glimpse of the variety found now in corsets. The special news is the all-in-one returning—and with a completely new element of design which lifts up your bosom. The old and mistaken fear that one-piece foundations pull down the bosom is now due for the waste-basket. That you need a corset is fact, whether you were given good muscles which you wisely keep taut, or whether you have a slight excess of padding at the midriff. You can have, should have, a wardrobe of them, to fit your specific needs. Here we show you three, which, like all good corsets, reaffirm what is beneath them, have the nice added advantage of moulding you into one long line—property particular of one-piece foundations, property requisite if you need smoothing through the diaphragm and waistline. Added specifics—aside from their cantilever effect they are light-weight, unlined, unboned, and (some of them) all elastic. They come scaled, size within size, for specific figures and problems; are worthy of the time, the extra effort they require to fit—for once they do fit, they are actually a second, moulding skin.

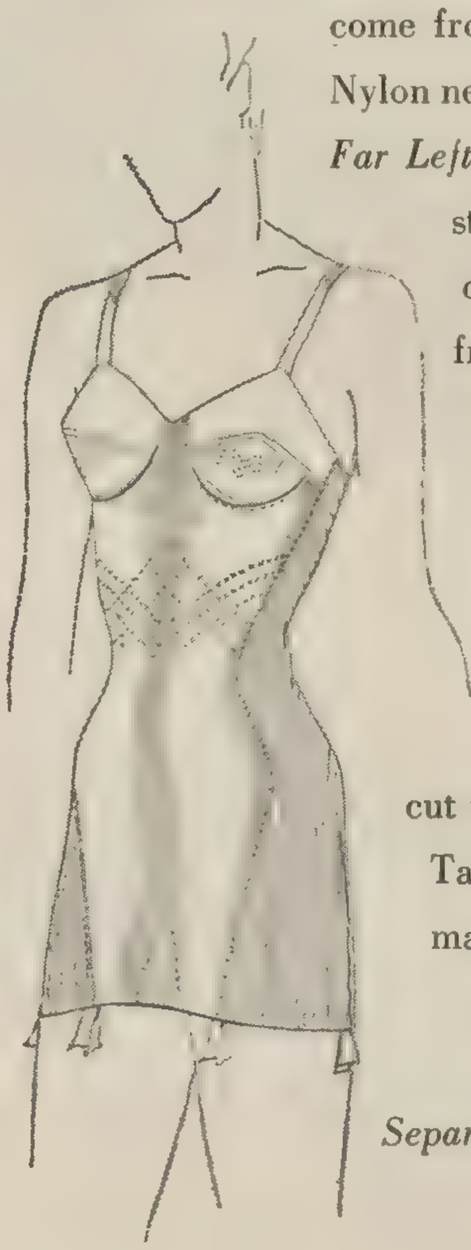
Above: All-in-one which is all elastic. The support and lift for the bosom come from a diagonal stretch of elastic across the back. Nylon net brassière; Talon fastener. By Treo. $19. At Best.

Far Left: The special feature here is a two-inch inset of stretchable net Lastex directly below the nylon marquisette brassière. All-in-one with a non-elastic front section of rayon batiste, flattening. By American Lady. $19. Lord & Taylor.

Left: The special support here is in a completely separate brassière section of nylon net, attached centre front to the foundation (not visible in this drawing). The foundation itself is all Lastex. For everyday, or evening, the back is cut very low. Elastic sides, the stretch horizontal; the Talon fastener, which fits into the small of the back, make small the waistline. By Warner. $30. Altman.



Net-stretch under the brassière



Separate brassière—attached in front

Elizabeth Arden's

Joie de Vivre

There is no age-limit to loveliness. For Elizabeth Arden has perfected a formula to bring your skin the maximum benefits of estrogenic hormones. This cream is called Joie de Vivre. Its effects are called miraculous. See what Joie de Vivre can do for you. Use it faithfully. Watch—with pleasure—how your skin seems younger, fresher, more beautifully firm. Truly, this is the joy of life. **8.50, 20.00.**

prices plus taxes

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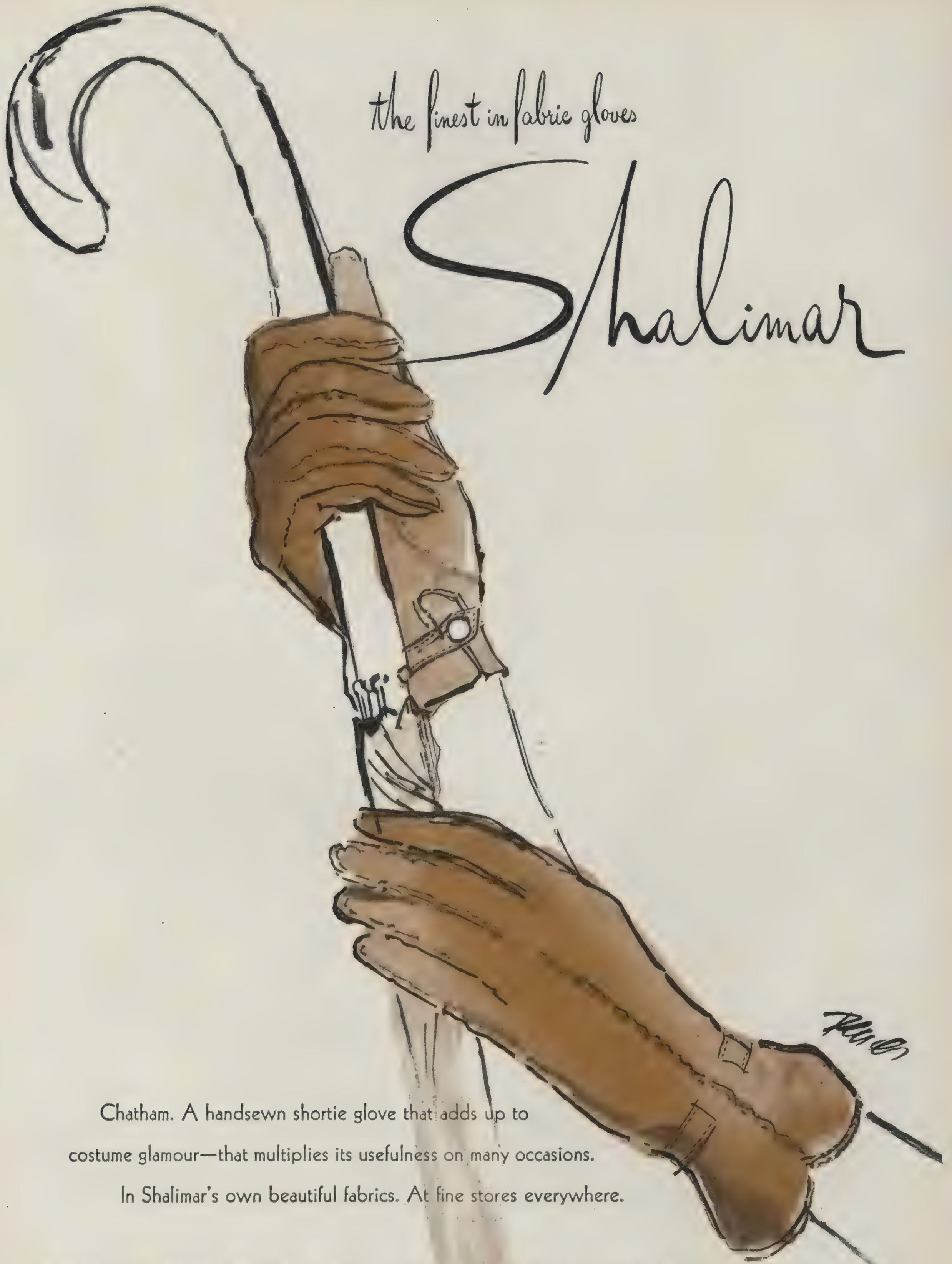

Chatham. A handsewn shortie glove that adds up to costume glamour—that multiplies its usefulness on many occasions.

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In tune with Mardi Gras glitter . . . multi-color stone and diamond jewelry by Seaman Schepps; gown a Villa-Zigmund import designed by Molyneux; complexion loveliness by Barbara Gould.

You provide the Drama
with the gala new make-up
Young as the Dawn
Gay as the Springtime

Pageant
by Barbara Gould

Pageant Trio—Face Powder, deep beige with a hint of rose gold; Lipstick and harmonizing rouge in tones of clear, bright red—$2.85

Face Powder	$1.00
Lipstick	$1.00
Rouge	$ .85
Cream Rouge	$ .85
Nail Polish	$ .25

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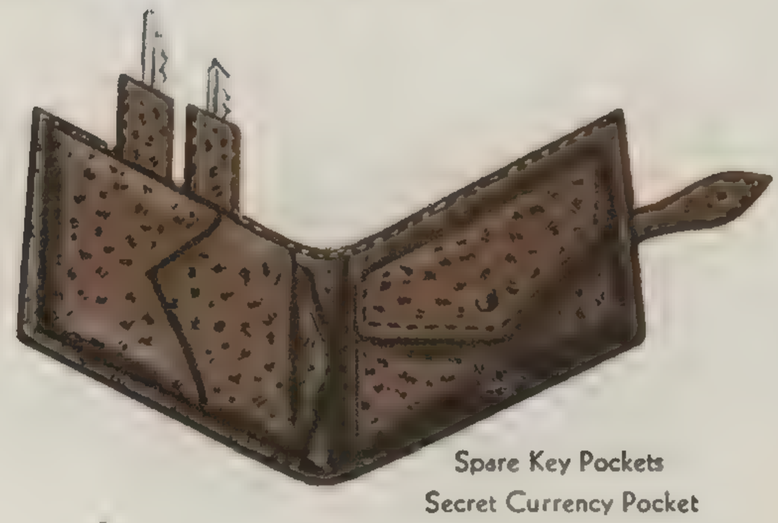
Custom Look . . .

Rolfs STITCHED "DIRECTRESS"

In the supple simplicity of glove-soft Peccary goatskin—Rolfs creates this casually correct "Directress." Tailored to complement your newest hand-picked suit—your custom-fashioned bag and gloves—embodying all of Rolfs usual high-fashion practicality of the carry-everything "Directress." In cinnamon, at $10.00; others at $3.50, plus tax.



Spare Key Pockets
Secret Currency Pocket
Roomy Coin Purse
Matched Moire Lining
Stitched with Nylon

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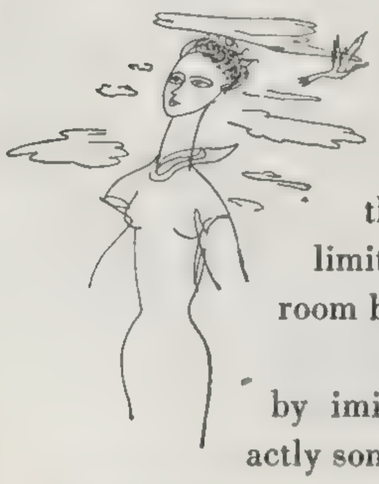
BEAUTY CLASSICS

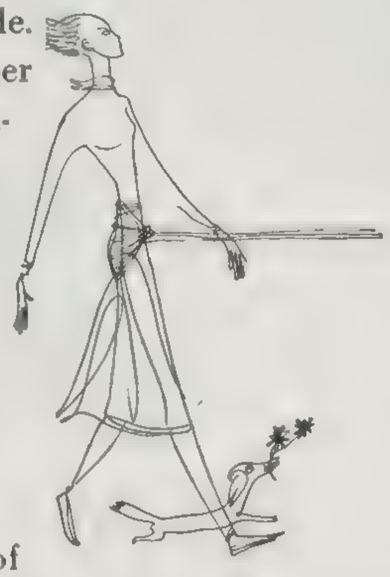
XVI. POSTURE

Good posture is simply the result of mechanically piling one good body alignment on top of another, but it has a nice (and immediate) psychological effect: you can't hold your head high without looking prettier, feeling better because of it. So we suggest that, while you are learning correct posture, standing, sitting, walking, you adopt the feeling of pushing *up* with the crown of your head (the sky's the limit) rather than sliding warily around a room balancing a book on your head.



You can't find good posture by imitation. You can't copy exactly someone else's graceful walk or carriage any more than you could look like someone else by forcing your facial muscles into a similar expression. Your posture is as individual as your own backbone, and you find the posture that is right for you this way: Hang a plumb line from the top of a full-length mirror. With your hips tucked under, chest and head held up, stand sideways a few feet from your image so that you can see (with the help of a hand mirror) that the line passes up through the foot at mid-arch, an inch back of the kneecap, through the highest point of the hipbone, over the front of the shoulder, through the ear rim.

Remember that there are two angles from which posture can go wrong. You have seen the side view; now look at the front and, with the line dead centre, distribute yourself symmetrically on either side. To retain the feeling of proper posture go to the mirror occasionally to check.



To maintain good posture, don't hold yourself rigid with straining, knotted muscles. Perfect posture is free, swinging, easy. When you walk let your arms fly forward and back in time with the opposite leg. Think of the pelvic girdle, which is the centre of gravity of the body, as the starting point of all motion, effortlessly giving direction to your movements.

When you sit, forego the "easy" chair and take the hard, straight chair—it's the easiest, really, to get into and out of gracefully, and you can't slump without knowing it. Young ladies of the eighteenth century learned how to sit straight by being strapped to a chair an hour a day. No straps for you, though; your muscles should hold you upright. For muscles that will, see the next Beauty Classics.

SCANDIA

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Rich-Luxurious

SOFT AS A ROSE PETAL

SCANDIA'S Creme Rose is scientifically designed to act as a skin cleanser — a lubricant — and a mild stimulant! A truly wonderful aid in imparting flower-freshness and petal-softness to all types of complexions. Used daily, Scandia's Creme Rose reveals a new and lovelier you!

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Herbert Levy

HEAVENLY HALF-SIZE

There's slim beauty slated for you in this half-size done in the Herbert Levy manner. Richly pleated applique sparks a smart half peplum, accents clipped wing sleeves.

In "Sheer Event", a ROSEWOOD fabric, black, navy or cool pastels 16½ to 24½, about $30.

At the best store in your town

Herbert Levy, 237 S. Market Street, Chicago 6

DISCOVERIES IN BEAUTY

Elizabeth Arden solves the chicken-or-egg riddle by presenting both at the same time: Easter. A sprinkler-top bottle of It's You perfume goes from egg to purse. After this move, the sequin-flowered egg takes over as a jewel box. The satin chicken with rhinestone freckles is filled with sachet powder.

This is Long Lash Cream by Kathleen Mary Quinlan. If you wear mascara, apply the cream at night to counteract any drying effects. If your lashes are naturally long and dark (lucky you) this colourless cream will give them added importance. Arnold Constable has it.

Almost as a prelude to beauty, we might mention I. C. Degreaser—plain-jane name for the easiest way to clean combs and brushes we can think of. This minimum-effort, maximum-results formula will do all sorts of unpleasant comb-and-brush tidying. Combine three tablespoonfuls with a gallon of water. Soak the offenders for ten minutes; rinse under hot water and set them out to dry...that's all. Hammacher Schlemmer.

BAKER

Timetable for Mme. Huntingford's Cream Scientific: faithful use on face and throat before bedtime. A light film of this cream containing hormones is designed to improve and condition mature skin. Altman has it.

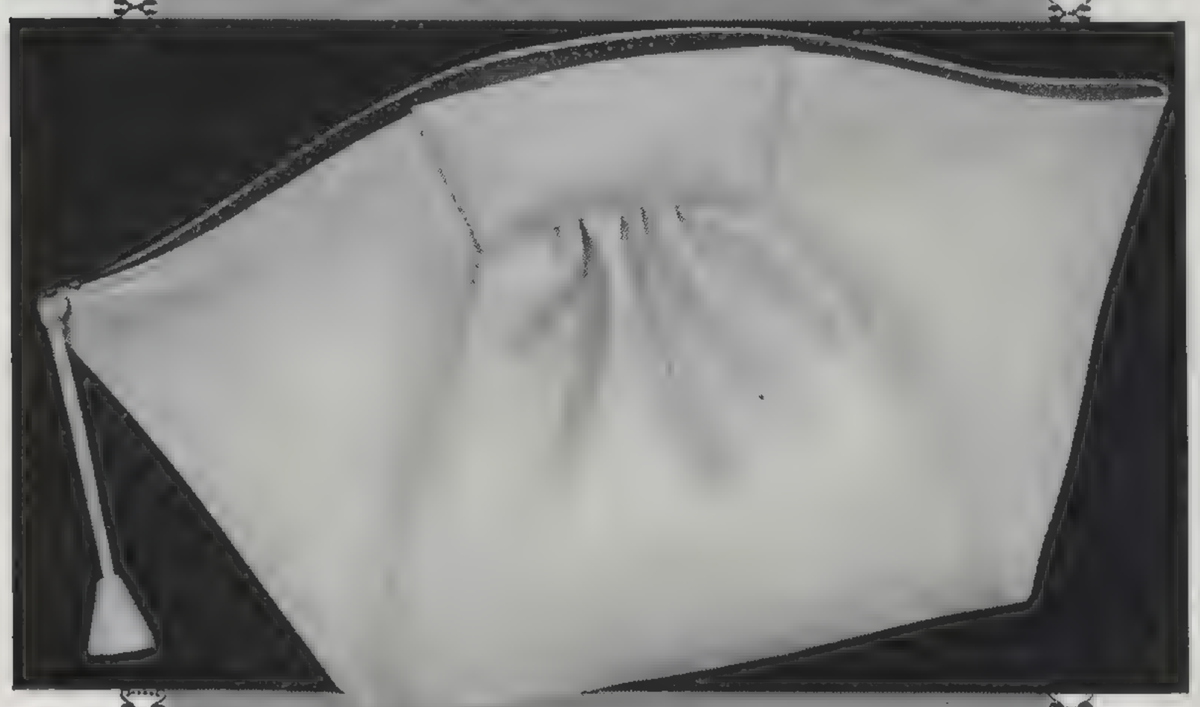
A VERY FINE EAU DE COLOGNE

WITH THE MOST TREASURED NAME IN PERFUME...

CHANEL

SHUR-TITE

Favorite of the Month



Just in time for a glorious Easter . . .
the ever-popular underarm handbag
is being recalled to fashion's favor
for Spring — and here it is
in a simple, striking tailored silhouette
possessing not only an inner zipper,
but an outer zipper as well.
In plastic patent and calf-grained plastic.
All popular colors including white.

$5.00* plus tax *slightly higher in some localities

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DISCOVERIES IN BEAUTY

Caught here and held for Easter giving—the charm of the old-fashioned sugar egg. You could only look into those—but this one, by Lenthéric, opens up to reveal a pleasant surprise: tiny bottles of Tweed, Confetti, and À Bientôt *perfume. Franklin Simon.*

Wear your perfume as an accessory. This one, Toujours Moi *by Corday, could be a deep sweet way of making a fashion point. It comes in a cut glass bottle—asset for any dressing table. Saks Fifth Avenue.*

Herewith: Black Satin perfume and cologne. The perfume is a blend of many flowers—softly and almost heavily brewed to hold an even note over a long period of time. Cologne is less intense. At Lord & Taylor.

BAKER

Lipstick and powder by Lucien Lelong, charmingly held in place by crystal-clear plastic, traced with ferns and flowers. Both are called Taglio, after Lucien Lelong's excellent perfume of that name. Lord & Taylor.

As genteel as it is fervid, TABU
suits and serves its wearer
as she wishes

the "forbidden" perfume by Dana

© 1947 Dana Perfumes, Inc. Diamonds by Van Cleef & Arpels

DISCOVERIES IN BEAUTY

Guerlain's perfumes, scarcely seen or sniffed during the war, are occasionally appearing again in scattered shops—with the suddenness of crocuses. No one needs to be told about these fragrant classics, loved for years around the world. But there is news, under the Guerlain name, that needs broadcasting: Guerlain lipstick completely new in formula—in some of the prettiest colours we've seen this year. Most of them are light in value—high in intensity. All have a wonderful consistency as well as good fashion sense. Two of the eight Guerlain shades that we liked especially were Iris (coral toned) and Zinnia (warm red). Lord and Taylor will help you choose the shade of lipstick you want.

Strategically placed, at the wrist and behind the ears, Worth's Je Reviens *perfume will do what its name implies; return its bright, heady fragrance again and again during a long evening. Saks Fifth.*

New complexion outlooks for spring: a tanned, studiedly casual look, or the delicate, pink-and-white of a Dresden doll. Avon's smooth cake make-up (five shades) could help you achieve either/or.

"Hold Everything Kit" by Charbert is a satin make-up catch-all to put inside your bag. And like new-purse, new-penny, there is "Breathless" eau de cologne in each kit. Bonwit Teller.

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creates adjustable suits of Wool Jersey!

Brief but beautiful!
Adjusts at front, leg, and bra!
In high colors. $14.75

Other swimsuits from $5.95 to $17.50. Write or ask at better stores everywhere.

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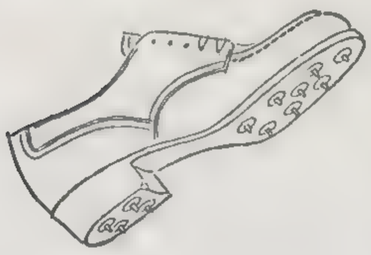
Ready to go – anywhere

SUITS FROM MONTE-SANO
HATS FROM WALTER FLORELL

The DANDEE

IT'S you for the road when you slip into a pair of Arnold *Authentics*. Their light-on-your-feetness . . . their buoyant Glove-Grip construction . . . call you out to swing along with a song on your lips. And the classic lines of their *Authentic* styling are always good taste from cockcrow to moonrise.



(P. S. — Arnold Authentics for golf will soon be available again!)

M. N. ARNOLD SHOE COMPANY,
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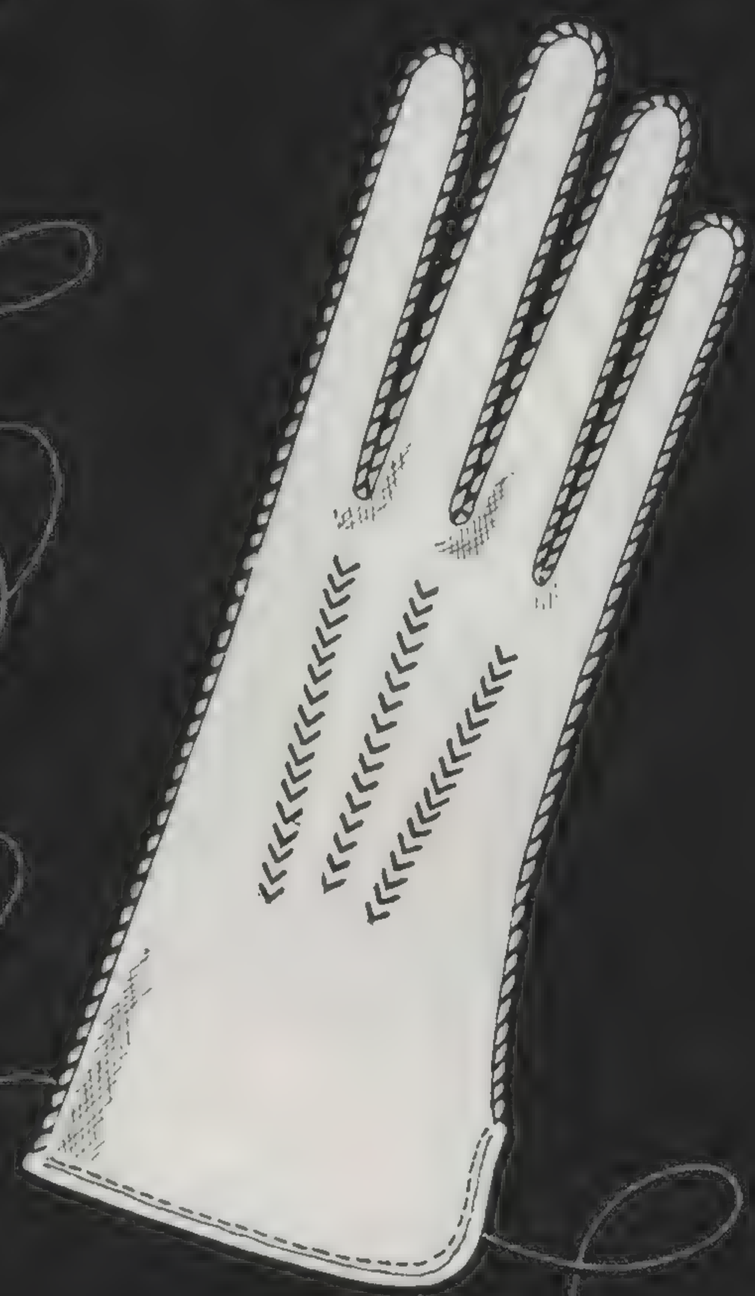
IF IT ISN'T AN ARNOLD . . . IT ISN'T AUTHENTIC

ARNOLD
Authentics

A welcome hand to an old favorite

Stitchmaster*



Stitchmaster* . . . expertly tailored of supple capeskin . . . with handsewn chevron points. In leading colors with self or contrasting stitching. About $6.00 at better stores — everywhere.

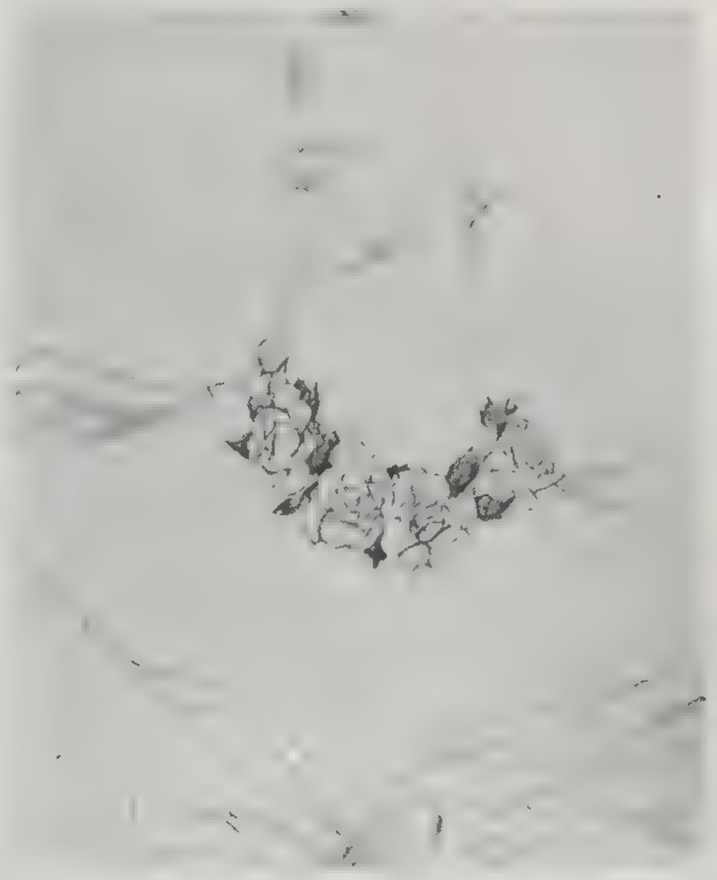
Fownes gloves

FOR PEOPLE OF GOOD TASTE SINCE 1777

New York · Chicago · San Francisco

*Reg. U.S. Pat. Off.

MORE TOP PARTICULARS



For evening, a ribbon trick done one better. Pink velvet band, velvet-rose-sewn. $4. By Forsum. Bloomingdale's.

BAKER

Laurel wreath, clasped by a golden shell earring. Add pearl strands. Wreath by Forsum. $2 at Bloomingdale's. Earrings by Monet. $5, plus tax. At Bonwit Teller. Full neckline of stones, semiprecious, Chinese. By Filcraft. At Altman.

One-of-a-kind collection of jewelled clasps for your pearls. From top to bottom: semiprecious stones, gold oblong, emerald; gold circle, jewel-set; jut of rubies, gold; gold circle, wide emerald. All designed by Dielle. At Lord and Taylor.

Touch of brass on your dark sweater, black dress. Gorget; $25, plus tax. Phelps. Richelieu pearl beads. At Stern's.

SKETCHES BY MADAME DE MARSAN

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...crackerjack!

It's the young look. The laughing mood. The merry color concocted by Helena Rubinstein, and glowing now from coast to coast. **CRACKERJACK'S** blithe. **CRACKERJACK'S** gay. **CRACKERJACK'S** Helena Rubinstein's newest, sunniest face powder. It's velvet-smooth. It's soft. It's clinging. You only know you're wearing it because you look so lovely.

FACE POWDER IN CRACKERJACK AND 10 OTHER TINTS, 3.50, 1.50, 1.00
CRACKERJACK LIPSTICK, 1.50, 1.00 • CREAM TINT FOUNDATION, 1.50
MILK-TONE CAKE MAKE-UP, 1.00 • ROUGE, 2.00, 1.00 • NAIL LACQUER, .60 *plus tax*

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The skilled hands of your professional beautician and a *genuine* Helene Curtis Cold Wave work in perfect harmony to achieve for you a permanent of lasting perfection . . . the ultimate in flattering hair beauty.

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Gourielli captures the luminous colors of rare gems—creates six superlative new make-ups! Precious loot for you to treasure not one season but always. Each shade a shimmering jewel to dramatize a color scheme...to spark your lips and cheeks with soft beauty! Wear ROSE TOPAZ now to make you a lustrous symbol of Spring.

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Red Jasper
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LIPSTICK, 2.50, 1.50; de luxe Jeweled Lipstick Case, 25.00

New, luxurious treasure box of ERMINE COMPLEXION POWDER, 3.50

ERMINE FOUNDATION, luxuriously soft, 3.50, 2.00 *WATERPROOF MASCARA, 1.50* *EYE SHADOW, in Lapis, Jade, Sapphire, 1.50* *Plus 20% Federal Tax*

EARLY AMERICAN

Friendship's Garden*

Be a Fragrant Symphony

To step out a symphony of loveliness, choose all your toiletries in one fragrance —— in Friendship's Garden. All are perfumed with the haunting bouquet of old-fashioned flowers such as heliotrope, jasmine and pinks.

Toilet Water, Dusting Powder, 3 cakes Toilet Soap, Talcum, Body Sachet, Bath Salts, Sachet Tablets

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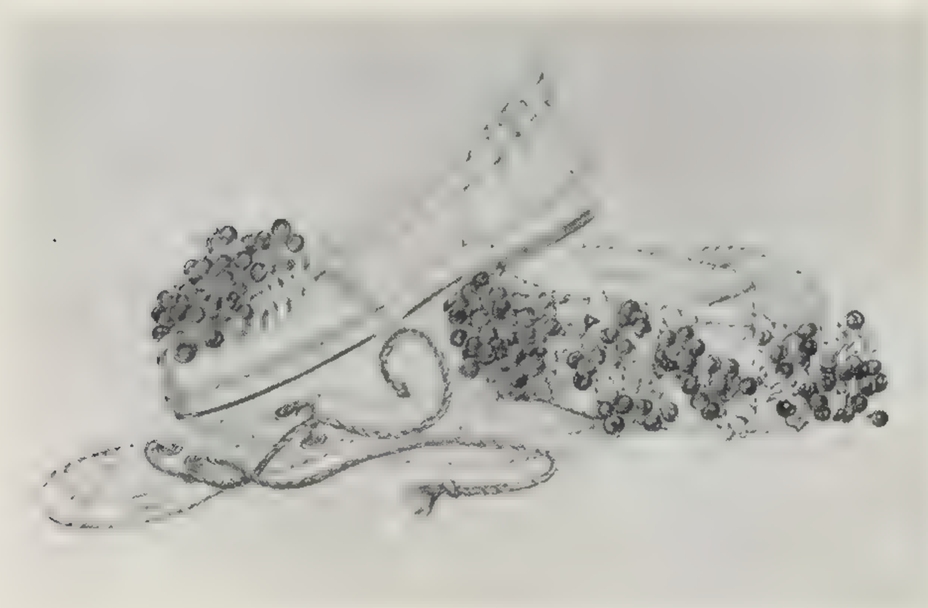
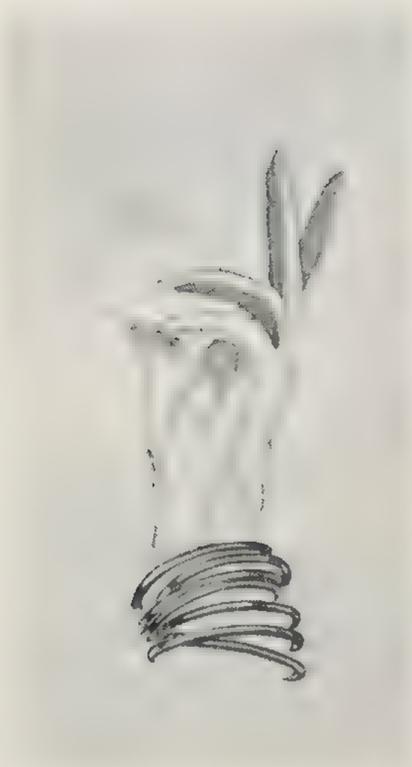
SPRING ACCESSORY NOTES



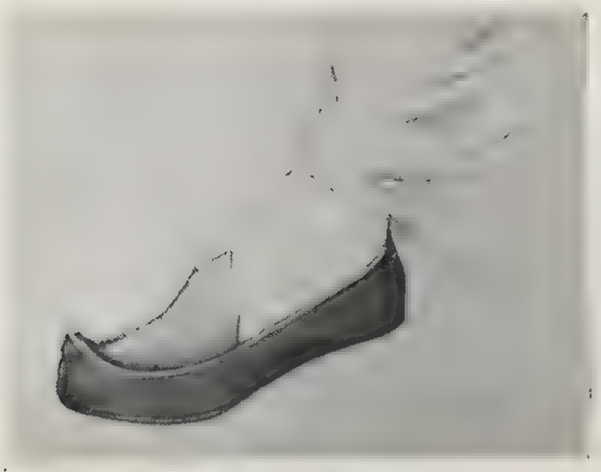
In the country, with longer, fuller cotton dresses, wear yellow duck slippers, a belt of yellow straw, all pretty with currants. Shoes, by Town & Country, $8. Belt about $7. Rich's.



For a suit, white capeskin gloves, with chamois-coloured fourchettes. $9, Saks Fifth. And a great cluster of thin, gold-plated bangles at your wrist. Jeray, $1 each, plus tax, at Altman.

Travel with a big bag of black calf, with lots of room to house your properties, train or plane. There are outside pockets, easy-reach for change and tickets. $110, plus tax; Bonwit Teller.

BAKER



At home, wear slippers of gold kid, bright goatskin, with toes like Ali Baba's. Imported from Italy by Pittrade, $13 at Neiman-Marcus.

SKETCHES BY MADAME DE MARSAN

Special Edition

FROM THE DESK OF JENNY

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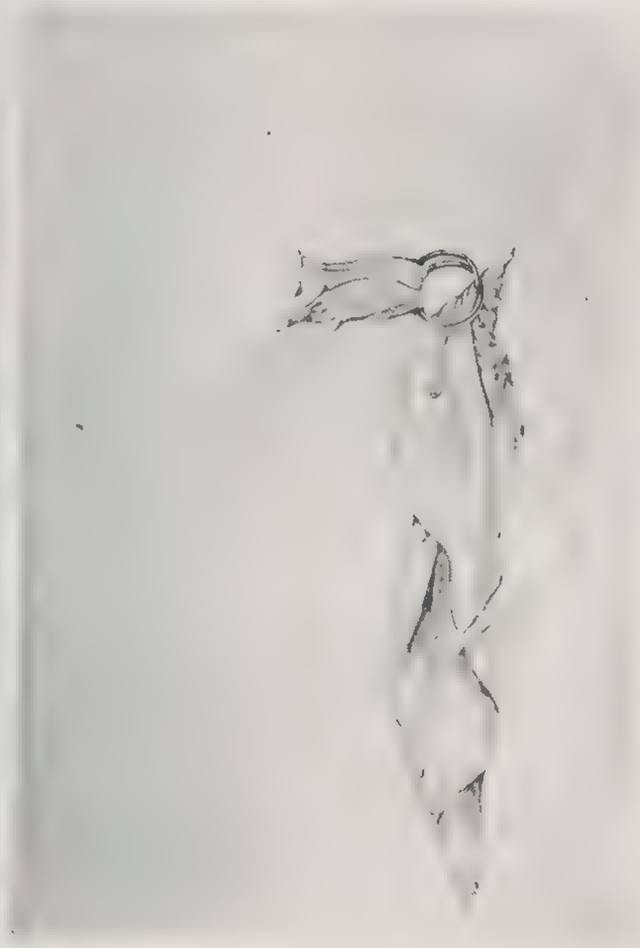
My choice for April.
— draped buttery calf
— Jenny

Townwear
REG U S PAT. OFF
Stockings of Matchless Beauty

Proportioned Length
Nylons
Streamlined Fit
from Top
to Toe

SPRING ACCESSORY NOTES



Gilded rings, made for a wrist—tied with a scarf as a trench coat belt ties. Silk square: Wesley Simpson, $5. Jeray rings, $1 each, plus tax.

Thread striped French ribbon through a functional jewel; here a man's belt buckle, gilded; $12, plus tax. Ribbon: $.50 a yard. Lord and Taylor.

Borrowed for keeps; a man's watch—man-sized and then some. Gubelin, $330 inc. tax. With it, a good classic; beige gloves by Kislav. $14. Best

A miniature Roman relay torch, of gilded silver and rhinestones to pin on a piqué riding stock. Trifari. $15, plus tax. At Altman. White stock from Hertz. $6.

BAKER

your search for the **different** *cream ends here*

Are you searching for a cream that will not only cleanse your skin . . . but soften it and *help you to smooth away the dry skin lines which tend to form especially around the eyes and mouth?* Marie Earle Essential Cream *is* that cream! For here is a truly different cream, luxuriously rich in texture, delightfully fragrant, marvelously efficient. Made of the finest oils, it contains a special ingredient which has a natural affinity for the skin. *It really is essential.*

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(plus tax)

Marie Earle *Essential Cream*

Barbara Stanwyck

In Erich Maria Remarque's

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Which shade of Pan-Cake for You

IF YOU ARE A BLONDE
with medium skin, be lovelier with Cream No. 2 Pan-Cake; if skin lacks color, Cream-Rose Pan-Cake.

IF YOU ARE A BROWNETTE
with medium skin, added glamour is yours with Cream No. 2 Pan-Cake; if skin lacks color, Natural-Rose Pan-Cake.

IF YOU ARE A BRUNETTE
with olive skin, look your very loveliest with Natural No. 2 Pan-Cake; if skin lacks color, Natural-Rose Pan-Cake.

IF YOU ARE A REDHEAD
with fair, creamy skin, dramatize the beauty of your coloring with Cream No. 1 Pan-Cake; if skin is freckled, Cream No. 2 Pan-Cake.

(For a Sun-tanned effect, Tan No. 1, Tan-Rose or Tan No. 2 Pan-Cake)

Color Harmony Make-Up...
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CREATE A NEW COMPLEXION WITH

PAN-CAKE* MAKE-UP

A new beauty secret is revealed to you. The key to thrilling new loveliness is contained in the chart shown here. Select from it your shade of Pan-Cake Make-Up to harmonize with your own individual colorings...Then see for yourself how just a few seconds with "Pan-Cake" will amaze you with a make-up that stays on for hours without retouching...You will be delighted, too, with the softer, smoother, younger look it gives your skin...And "Pan-Cake" helps hide tiny complexion faults...and the exclusive formula safeguards your skin against sun and wind which often bring drying, aging signs tomorrow. Try "Pan-Cake" now for new glamour today, for a lovelier tomorrow.

*Pan-Cake ...Trade Mark Reg. U. S. Pat. Off.

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The Jewel of Facial Tissues!
Soft as the glow from a precious pearl! Yes, you'll treasure Golden Fleece tissues . . . luxurious to use, yet so economical because of their 4-ply strength. Golden Fleece 4-Ply Handkerchief Tissues will be found only at the finer drug and department stores, and once you try them you will never be satisfied with less.
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Golden Fleece tissues are made only from the silky fibres of Solka.*
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Golden Fleece
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Above All
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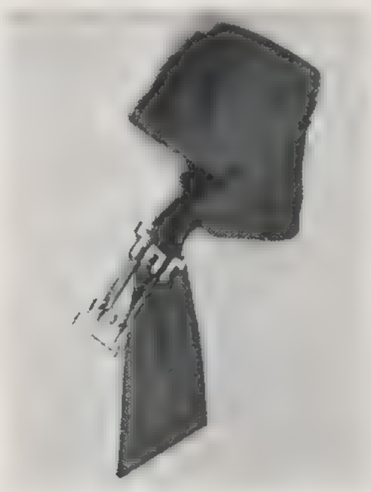
Northmont
FINE STOCKINGS
"Bathed in Precious Cosmetic Oils"
Daysette
Sheer . . . for Daytime Smartness
Dressette
Sheerer . . . for Teatime Loveliness
Dreamette
Sheerest . . . for Glamour Set to Music
© 1947 NORTHMONT HOSIERY CORP.

SPRING ACCESSORY NOTES

Gather a scarf at the neck with this bigger-than-most polished gold pin. Horseshoe-curved, with rhinestone lilacs set in gold-plated sterling silver. By Castlecliff; $25*, Bonwit Teller.



Jewel at the waist. A versatile modern French buckle that makes a belt of striped French ribbons; of a swash of beige suède. Ribbons (top $5 a yard, lower right $.50 a yard) are at Lord & Taylor. Sash by Criterion, $9. Jules Schwab buckle, $9. Both: Altman.

Ancient heraldry in a variety of tiny blazon-like pins. Instead of buttons, use these copies of crests on a blouse. Jordan pins; $1* at Bloomingdale's.

*PLUS TAX

BAKER

UTTERLY NEW SHAMPOO

GIVES

softer, more lustrous hair

See how soft — how shining — how easy to manage your hair can be !

NOW, millions of women can have *softer*, more radiant and glamorous hair that's *also easy to manage*—thanks to a remarkable *cream*-shampoo discovery—Lustre-Creme Shampoo by Kay Daumit!

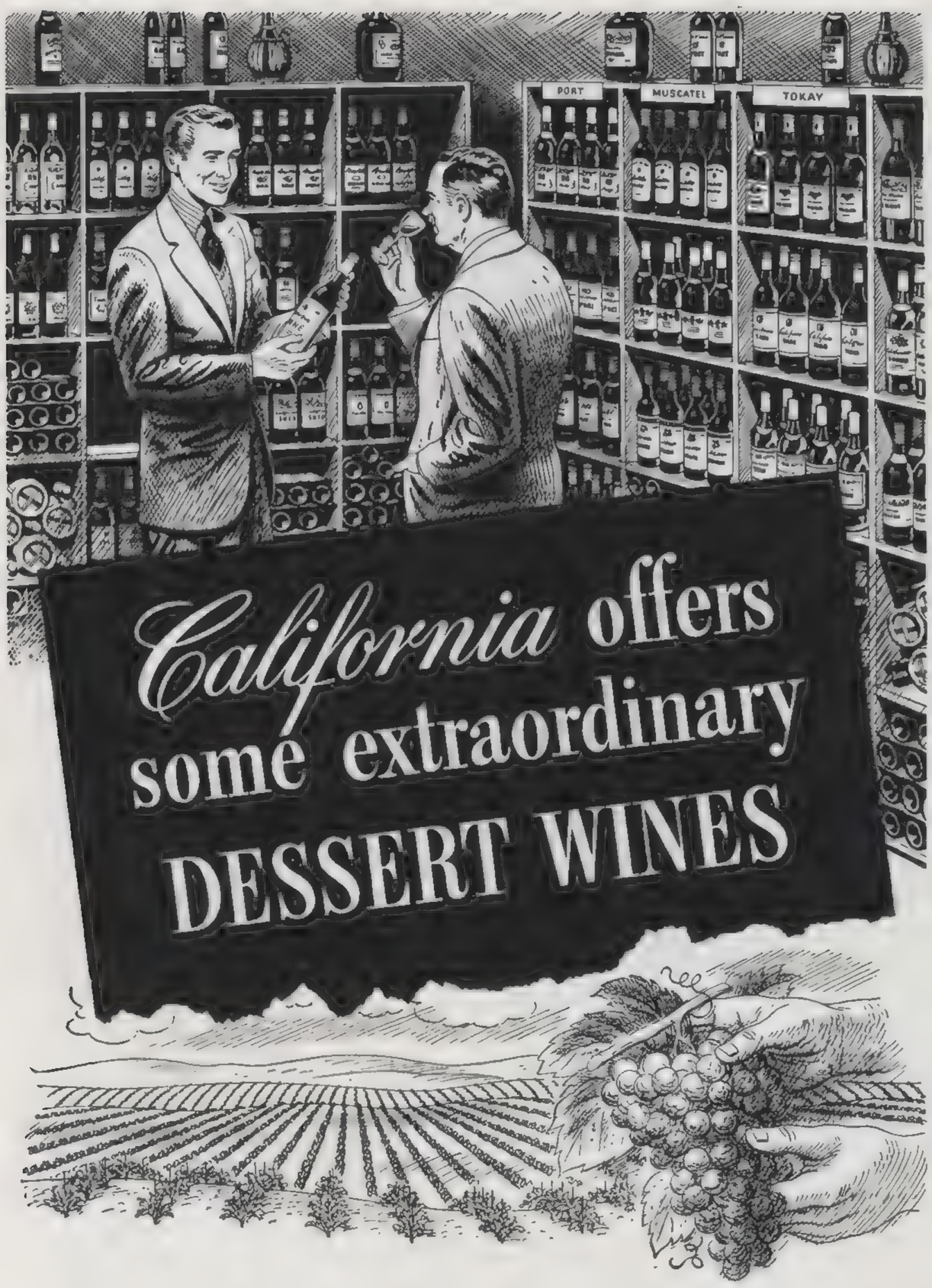
Lustre-Creme Shampoo was created by the genius of Kay Daumit. Out of her wealth of cosmetic lore, she combined rich lanolin with special secret ingredients in an almost-magic new formula. Once you try Lustre-Creme Shampoo you'll find its abundant, pleasant lather offers these advantages—compared to soap and liquid soap shampoos you've used before:

1. *Lustre-Creme Shampoo leaves hair glowing soft and brilliant, as though it had been given lots of good brushing.* **2.** *Not drying.* **3.** *Leaves no dulling soap film.* **4.** *Your hair is easier to manage, easier to arrange and keep in place.* **5.** *No vinegar or lemon rinse.* **6.** *Works just as well in* hard *water.*

So, no matter how you've been shampooing, you owe it to your hair to try Lustre-Creme Shampoo. See how soft, how naturally lovely, how brilliantly-alive and well-behaved your hair can be. Simple and easy to use. Economical—a little does so much. Ask for Lustre-Creme Shampoo at cosmetic counters in department and drug stores.

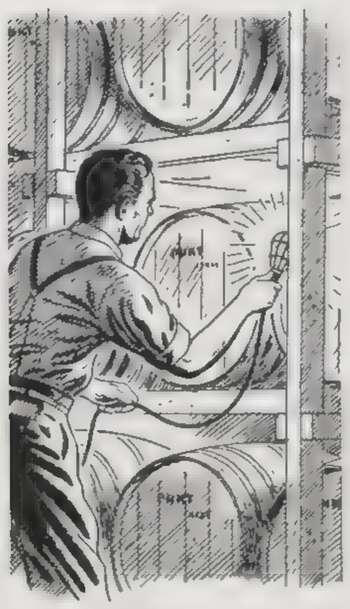
KAY DAUMIT, INC.
(Successor)
540 North Michigan Avenue
Chicago, Illinois

4 oz. jar $1.00 • 1 lb. jar $3.50



YOU who find pleasure in wine are invited to set forth on an adventure. Let your taste buds serve as guide through California's dessert wines . . . and you'll come upon some delightful discoveries.

These are wines mothered by the famed European wine-grape family, *Vitis vinifera.* California's rich, sun-drenched valleys, however, have been particularly hospitable to these grapes . . . bestowed unusual and distinctive character upon their wines.



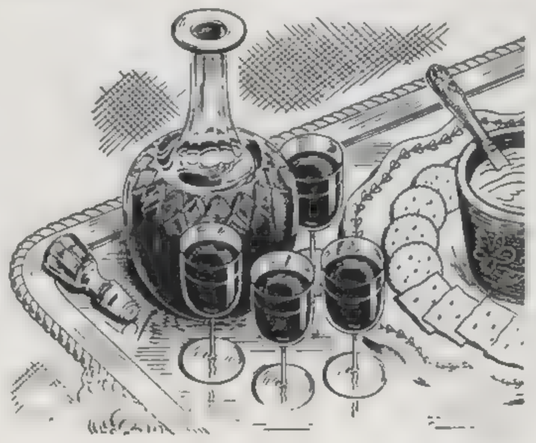
CALIFORNIA PORTS, for example, are born of such favored grapes as the Mission, Trousseau, Carignane, Petite Sirah and Tinta Madeira. Gathered when sun-ripened to full, luscious sweetness, these grapes are accorded the discerning care which is their right... conversion by Nature of rich juice into rich wine, artful blending and aging guided by skilled wine-makers.

California's Ports, like all fine Ports, vary as individuals with body, color and taste reflecting a particular grape heritage, aging and blending. Some you'll find are rich in body and fragrance. Others, often labeled Tawny Port, are lighter in color and of more delicate personality. Matching these Ports with cheeses, fruits, nuts and desserts offers you a grand taste experience.

CALIFORNIA MUSCATELS are individually distinguished by the fruity aroma of the Muscat grapes from which they come. Many, in fact, bear the name of a particular Muscat grape variety—like the *Muscat Frontignan* and *Muscat Canelli.* Aged leisurely, they offer a pleasingly mellow bouquet, soft flavor and color ranging from gold to glowing garnet. Each has the clean-tasting unity so complementary to sweet delicacies.

Venture through these California dessert wines, then store some of your favorites away. And let their greatness grow for future pleasure.

If you'd like some help in building a wine cellar, we will send you our *free* booklet telling you the easy ways. Write Wine Advisory Board, 717 Market Street, San Francisco 3.



TOSCANINI REHEARSES

(Continued from page 160)

and bassoons. A group huddles around a bull-fiddle and swaps comments on the rehearsal, or stories.

Presently the men are back at their desks, flinging off scraps of instrumental discord. Someone taps a desk. "Sh!" The Maestro strides back to his place. There is silence—and expectancy. The next number is love music, always a Toscanini special.

He begins in excellent humor. Turning to the violins in the midst of a soft passage, he whispers, "Please give me that like a sigh!" The Maestro sings the music, first softly, then in full raucous voice. He pleads for tenderness. "Play it like lovers!" he implores. A hush comes from the strings. "Sh-sh-sh-sh!" cautions the Maestro, his finger on his lips. His voice begins to quaver pleadingly, as if begging alms. A sour note would upset him now. Suddenly: "NO! NO! NO!" To the clarinets: "Play tenderly, quietly. It is the human heart that sings here, not the heart of a cow or an elephant!"

Another song recital by the Maestro, to 'cello accompaniment this time. His voice sounds hoarse. There is a tricky passage to negotiate. He chants out a phrase to the 'cellos—"Ta-ra-ta-ra-ti-ra," and out of a clear sky: "OPERA-CONCERT, ALL MUSIC IS BEAUTIFUL!" He picks up the score and studies it closely, instructs the men, and then pushes his hands outward in despair. "When the music is so easy to play!" he whimpers. "I spend all night alone, like a mad dog, learning this piece," he confides piteously to the second violins. Finally a "*Bon!*" and the men breathe easily.

Now the fun begins. A scherzo is on the rack. The men smile optimistically as the Maestro sings "tri-tri-ti-ri" to them. They play and he cuts them down like a top sergeant. "Impossible!" he growls. "Impossible! I have the music in my brain. You have it right in front of your noses. Why don't you do it right?" There is a beautiful passage for the first violins. "Pass the note to the flutes," the Maestro tells them, like a football coach. "Bah, *un pasticcio!*" He jumps up and down on the podium. "No! No!" he fumes. "Give it to me like a dream!" The scherzo—a whispery web overrun with sprites and pixies—glistens ahead. Passages bound from strings to woodwinds and back again. "STOP!" roars the Maestro.

He slams the score down on the desk. "No!" As he swings an arm around, the conductor's stand flies down across the studio floor. He mutters to himself as the men play on. "You are late!" he shrieks. "The same place again, *do, do, do!* My God!" The Maestro descends and goes out shaking his head. He lashes the air with his handkerchief as he grumbles, "Bad! Bad! Bad!"

A few moments of taut silence among the men as the Maestro cools off in the conductor's room. Presently he is back, a calmer man. "*Da capo!*" he coos serenely. "From the beginning, please!" He is beaming now. The clouds have passed, and sunshine floods the studio. The music bounds ahead like quicksilver. The Maestro brings the baton down on the last note. He looks as blithe and carefree as a child. "*Bene! Bene!* Fine!" he shouts, jubilant now. Everybody breathes a long-stifled sigh of relief. Arturo Toscanini is pleased.

TOSCANINI STORIES

At some time everyone in professional music has doctored or distorted a Toscanini story. Numerous versions—often wildly dissimilar—have appeared in print of one and the same story. Often the instrument has changed from an oboe to a clarinet, from a violin to a 'cello. Sometimes it is a flutist, sometimes a piccolo player. In variants of the same story, the note involved may be a B-flat or an E-flat, depending on the whim of the moment. There is the anecdote, for instance, of the clarinetist—in one version—who announced at rehearsal one day that the B-flat key of his instrument was faulty. Mr. Toscanini promptly assured him there was no need to be alarmed: "You don't have to play B-flat in any of the music we are going to rehearse today."

Another time, the concertmaster insisted that a certain passage in a Vivaldi *concerto grosso* should not be taken *staccato,* as Mr. Toscanini was demanding. The men watched their concertmaster prove to the Maestro, by chapter and verse, that he was wrong. He pointed to the place in Vivaldi's score. The man *was* right. The passage was not marked *staccato.* When they met the following day, Mr. Toscanini had an older and more reliable score of the concerto under his arm. He summoned the concertmaster, and pointed to the disputed passage. *Ecco!* The score called for a *staccato!* The Maestro had either remembered the minor detail from a previous reading or intuitively—perhaps merely musically—divined the marking.

Mr. Toscanini can flail or lash out. If a player wanders off into another key, only to return at last, Mr. Toscanini is likely to remark: "Welcome back, Mr. Jones!" Trumpets and horns, when they go ruggedly individualist, stand out like gnarled oaks on a smiling landscape. To one such errant trumpeter Mr. Toscanini shouted: "God tells me how the music should sound, but *you* stand in the way!"

Once Mr. Toscanini brought his baton down sharply and demanded: "Who is making all that noise?" This time the Maestro himself was the culprit. By force of habit he was singing along with the music, though one might hesitate to dignify such hoarse ululations with the word "singing."

The stories about his being a combined Tartar and Torquemada go scandalously wide of the mark. In his most vehement seizures there is a saving measure of reasonableness,

(Continued on page 218)

LUNT

Sterling of Lasting Good Taste

Modern and Victorian . . .

two decorative modes worlds apart, yet how subtly have they been combined to produce this pattern of infinite charm, of imperishable beauty. Its gracefully conceived outline, the narrow scroll-work border, the dainty flowerets, instantly recall the elegance of Victorian design. But perhaps more striking is its quality of restraint. Simple, forthright lines and clean, gleaming surfaces give it a smart, Modern appeal so important today. Write for your copy of "Sterling for Gracious Living", addressing Department A-9.

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Modern Victorian

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LUSTROUS
MAKE-UP

...for a dazzling new you...

The one beauty preparation you simply can't do without — it's so wonderful, so wonderfully complete! Use *Nina Lustrous Make-up,* creamy blend of rare oils . . . for that dewy freshness, that lovely luminous look. Daytime, just add a dash of lipstick. For evening's veiled glamour, powder lightly over it. Ask in cosmetic department or beauty salon of your smart store.

3.50 1.50
plus tax

Do write me about your beauty problems - Nina Hector
PRODUITS NINA, INC., MAISON FRANCAISE
610 FIFTH AVENUE, NEW YORK 20, NEW YORK

"CHILDREN'S VILLAGE"

(Continued from page 172)

them are problem children—suspicious, antisocial; they must be coaxed back into belonging to a family society. The boy who drew the Warsaw battle-scene (shown on page 172) started a fever for sketching scenes of violence. Now all the children draw busily in their notebooks when the teacher isn't looking.

All of them have much to forget. One of the boys we photographed in the classroom was found under a dead horse after the German attack in Warsaw. Another gave his mother a deathbed promise that he would always take care of his little sister, never let her out of his sight. When they arrived together at the village he refused to let her be examined by the doctor unless he were present. Now, after a few weeks of kindness, he realizes no harm will be done her, and has at last relaxed his tense vigil. The children were told on arriving that everything in the village belonged to them, was to be shared equally by all of them. One small Pole took this literally and divided up the money in the collection box among his friends.

Although the French children flourish under the affectionate care of their house parents, care for their own possessions, and do housework exactly as they would in their own families, the Poles, who suffered more, need two servants and a nurse to care for them. But they are making progress. Already they have asked if they may learn French so that they can play with the other children. Eventually French will probably be the common language of the village.

FRENCH HOUSE

In the French houses, which are already on a normal schedule, the children set the table for meals, make their own breakfast. Main meals are brought around from a central kitchen. Four children share each bedroom, care for it themselves. The ones I saw were gay and spotlessly clean. There are two double-decker beds to a room, covered with red-and-white checked cotton; four unfinished wooden cupboards for each child's clothes and private possessions.

The "parents" in each house teach and look after a family of sixteen orphans, treat them as though they were their own—though frankly

(Continued on page 220)

TOSCANINI REHEARSES

(Continued from page 216)

the reasonableness of an exalted ideal demanding its due. That the temperamental fury can be volcanic, however, is beyond question. There are stories and stories about it, some true, some, perhaps, of the kind about which the Italians say proverbially, "*Se non e vero, e ben trovato*"—"Even if it is not true, it is well conceived." During one of Mr. Toscanini's rages over an unyielding snag at rehearsal, he destroyed a watch. As a precaution against future demolition, an official of the sponsoring body presented him with two cheap timepieces.

When he is in the mood, Arturo Toscanini is a comedian of vast resource. He will strike the most eccentric poses to convey the structure of a phrase. Crescendos or diminuendos will frequently be illustrated with ingenious geometric patterns of the hands and fingers. Sometimes Mr. Toscanini will throw his whole body into a grotesque shape to delineate a stubborn passage in new music. Once a "Tarantella" movement was listed on his program. Mr. Toscanini was annoyed by the scant animation of the playing. He proceeded to give the men an object lesson in the Italian dance. He wiggled and writhed, stamped his feet smartly, and finally announced: "That's the way you dance it! Now play it that way!"

One afternoon the Maestro found it difficult to get a gentle dip in a phrase for strings. Each time the men tried, he shook his head. Technical and poetic instructions proved profitless. Finally he paused for a moment's reflection, his head bowed low. Then he straightened up and beamed as an idea crossed his mind. "Has anyone a silk handkerchief?" he asked excitedly. One of the violinists passed a handkerchief to Mr. Toscanini. The Maestro peaked it in the middle, fondling the cloth gently. "Watch it carefully!" he cautioned the orchestra. The silk billowed and swayed and floated to the floor. "That's the way I want you to play it!" he said.

The Maestro always sings at rehearsal, in a voice of dubious timbres and registers. Music is essentially song to him, as if the lyric essence were soul and the remainder body. He preaches tirelessly that the men in the orchestra should play as if they were singing in a chorus. "You must play as if you like it," he once said to them. "You must enjoy it; it must make you feel like singing. You should make the audience, the whole world, feel like singing! You should all have a good time at it!" But nothing pleases him more than to see them fervently, excitedly at work, slowly but surely imparting the perfection which he knows it is theirs to give. Never sparing himself, he feels he has a right to expect the same of them. At one rehearsal, Mr. Toscanini sarcastically charged the 'cellists with being too self-satisfied. Their efforts seemed to lack grit and enthusiasm. He paused and scanned their faces in Olympian disdain. "When I played the 'cello with Giuseppe Verdi," he said, "I had water on my face. I don't see any water on *your* faces!"

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"CHILDREN'S VILLAGE"

(Continued from page 218)

I found it hard to imagine the parents of a family of sixteen giving so much beaming affection and attention. A Swiss of French extraction, René Krug gave up being music teacher in Trogen to become resident master of a French house. He gives music lessons to all the village children; they especially love singing folk songs. He and his wife are mother and father to sixteen *gosses* who talk like characters out of a Raimu film—new brothers and sisters for the Krugs' young daughter.

In the other house, the "mother" is Cécile Ochsenbein. Swiss by birth, she lived most of her life in France, taught school in Rouen throughout the war. She is sweet-faced, gentle, and smiling. While we stood talking to her, the children constantly ran up to be hugged and kissed. Despite their gayety and their natural Mediterranean extroversion, they are all starved for affection. Pierre Wueilleret, the house father, comes from a French-speaking canton and studied to be a teacher in France. The children call him "Ton-ton Pierre," and shower him with boisterous affection.

As the children range from nine to thirteen, there are four different classes going on at the same time in the schoolroom. Mlle. Ochsenbein told us that they were in all stages of advancement; their lives had been so disrupted that the oldest were not necessarily the furthest ahead. A Swiss child psychologist, Dr. Marie Meierhofer, chose them in Toulon and Marseilles, working in collaboration with the French Red Cross. She visits them regularly. So far, there have been no difficult problems of adjustment.

Incidentally, Antoni Golas, teacher-father of one of the Polish houses, is a former school teacher who was captured by the Germans, later escaping to Switzerland where he was interned during the war. The Polish children, also, were chosen by Dr. Meierhofer in Warsaw and Merano, Italy.

CORTI'S PLANS

Back in Corti's study, he began to tell me about his hopes for the village plan as a much larger design for rebuilding European children; of his struggles to bring the idea to a reality. A frail, ill man, he never expected to find himself pouring out his energies for such a project. He spent six years of his life in a tuberculosis sanatorium, reading widely on biology, sociology, zoology, and psychology. Before 1946 he was more at home with his microscope and thick scientific volumes than in his role as a modern Pestalozzi. (There is still an expression in Switzerland today, he told me, "to be a Pestalozzi"; it means someone who does something for nothing.) But the opposition to his original article egged him on. "Never make amiable suggestions," he says. "The world is against it."

In 1942, the Swiss invited a hundred thousand European children for a three months' holiday. But these were the chosen ones—the healthiest, the best adjusted. The problem children, the psychologically sick, could not be invited to the "fairyland of a Swiss family."

It was then that he wrote his now famous article in *Du* as a suggestion, hoping that others would act upon it. But the Swiss, who had been giving so much, were "ill with charity," he said. (Later many Swiss contributed to the success of the village.) All through the war they had been doling out money for one good cause after another; "Babbitt Helviticus was tired of giving money." The Swiss government preferred to give money to the victims directly.

But Corti wrote that a free meal or two provided only temporary relief. A long-range point of view must be adopted for the rehabilitation of the children, regardless of how small the scale. A beginning must be made. And, with his village plan, international foreign colonies of children could be formed on Swiss territory. Children from many lands would become friends; teachers also would have a chance to form international ties. There would be an opportunity to work out new educational ideas, to establish medical-pedagogical research stations, to study special problems. The results of these investigations would be published.

Corti is particularly eager for the Pestalozzi Village to be a model for other countries. Since the publication of his plan, France has formed a *Société des Villages d'Enfants*, which has founded its first centre at Mégève. This society is in contact with the Swiss movement. Similar movements have sprung up in Jugoslavia, Hungary, Italy, and Greece. Corti hopes there will be a steady flow of communication between all the children's villages which will result in new progress in child welfare, will cement new ties of international understanding.

Swiss cities and cantons are planning to sponsor their own houses. Basle is the latest town to adopt this plan. Some industrial firms are doing the same thing. Swiss children have taken the village movement to their hearts: help with their labour, send gifts and provisions. The schoolchildren of Trogen, for instance, come to tea in the village on Sundays, bring firewood strapped to their sleds.

By the time we finished, it was very late indeed. We had talked steadily for hours. Corti walked out with me into the hall, still talking. There were two coats hanging there, his and mine. With lovely absent-mindedness he took his coat, wrapped it around my shoulders and propelled me out into the night.

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SUGAR, SPICE, AND EVERYTHING NICE

What makes women political sheep?

BY ROBERT W. JOHNSON

I RECALL a parade Mother took me to see as a little boy. It was a demonstration in favor of Votes for Women, with banners emblazoned with flaming swords and in blood-red letters "Taxation without Representation is Injustice!" I didn't know just what that meant, though Mother whispered something about the Boston Tea Party and Declaration of Independence. Just then Isadora Duncan marched by, leading a column of Amazons dressed in flowing Grecian robes.

The parade was a brave affair, even though it didn't have clowns or elephants. Mother shushed me when I asked about them, and said this wasn't *that* kind of parade. Then she caught up with some friends who looked all starry-eyed. They agreed that Something of Omen was afoot, though what did that Miss Duncan think she was. . . .

The ladies kept on marching and a lot of them made speeches from Stanley Steamers or Maxwell Fours. Then came 1920, and the Constitution was amended to say that the ladies might vote. Magazines all over the land broke out in a rash of articles on the New Age in Politics. In time "Ma" Ferguson was elected governor of Texas, and humorous cracks were made about the West "where men were men, but women were governors."

The joke wasn't very good. Many editors wrote pieces deploring the fact that women were getting political know-how without political ideals. Others urged that the ladies be given time—time in which to learn all the ropes, and to beat the old-line bosses at a new and better game.

Well, we have been waiting. Twenty-six years have passed since women got the franchise. During that time they have elected only one other governor, Mrs. Nellie Tayloe Ross, of Wyoming. A handful of women, including a good actress and a well-known playwright, have been elected to the Senate and the House. Although we have had two women serving as Ministers in our Foreign Service, there are none at present. In the last Congress (79th), there were no women in the Senate and only nine in the House, while the present Congress shows an even poorer record with only seven in the House. All forty-eight governors are men. In twenty-five of our 1947 State Legislatures, the Democrats and Republicans have 16 women in the upper Houses and 180 in the lower, or a total of 196. This is 38 less than the 1946 total, which was an all-time high of 234. In cities over 30,000, there is no woman serving as mayor or city manager—at least to my knowledge; but in some of the smaller villages and towns, there are women serving in those capacities.

The record is a poor one. Why? Are the ladies getting a run-around? Or are they natural washouts in the field of politics? They will campaign for beautiful roadsides, for health funds, for playgrounds, and worthy causes. In this department the distaff side cracks a whip, making whole communities sit up and be good. But politics are something else again. There women—or at least many women—are willing to follow the Old Guard, vote for its candidates, and scurry off to the bridge club. It was one thing to fight for the Disfranchised Womanhood of America; it is another to buckle down to the grind of picking candidates, rounding up votes, and keeping a steady hand on the controls of the political machine right at home.

Do women react unfavorably to the feminine politicians, and is this an important reason for their lack of interest in an active political life? The people who gather statistics tell us that more and more women are voting, and we know that nobody buys women's ballots with a couple of so-so cigars.

Women own a big share of the taxable property in the United States. They got some of it by sound business operations, they got some just by living longer than the average man. The whole net of modern politics touches women, and touches them every day. Taxes on the property they own are a matter of politics; so is the price of potatoes for dinner, and the chance of renting a house.

But this sheeplike political behavior of women is not so much different from that of the average man. A woman will support a certain party for one set of reasons, while her father supports another because of his allegiance to the grand old party.

What does all this add up to? That's for the ladies to say. They must admit, I think, that they have neither cleaned up politics, developed political leaders among their own sex, nor achieved a revolution. They aren't doing much in the places where politics start—in towns, counties, and states.

Why do not women put up candidates of their own? Aren't they willing to vote for other women? Have women listened to political conversations over the dinner table at home only to be completely bored and largely irritated with the whole subject? What is the hidden answer to this puzzle?

We accept the fact that women have a greater stake in a good society than do men if for no other reason than that they largely own the wealth of the United States. Theoretically at least, as women give their lives to their children, they should dwell with greater concentration on the future of the generations to come.

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STUDENTS IN EUROPE—TWO YEARS AFTER WAR

BY MARGARET McCLUMPHA AND JEAN CHESNEAUX

All over Europe, life has returned to the universities. Young men and women—many of them the old, experienced young, the alumni of battlefields, concentration camps, and underground armies—have gone back to take up their studies where war interrupted them. They live and work in conditions difficult for Americans to imagine. But in Europe, since the days of the Renaissance, the University has been considered the "roof of the world." To these young Europeans, learning is a serious business.

Those who were members of the resistance movements, particularly, have a keen sense of responsibility; are aware of the importance of their rôle in the world. The stories of four students in four different countries are typical of thousands.

WHAT WAR DID TO THEM

François was caught in a German man-hunt in the Paris *Métro* on his way home from the university one day. That night he slept in prison; next day he was in a train headed for an extermination camp in Eastern Europe. But he was one of the ones lucky enough to escape by jumping off the train. He managed to get to Africa, to enlist in the French Army. Now, a veteran of the campaigns in Italy, Corsica, Southern France, Alsace, and Germany, he is finishing his studies in Paris. His family has no money to help him, so he gives lessons to earn enough to eat.

Pedro was studying in Barcelona when the civil war began in 1936. He served in the Loyalist Army until 1939, escaped to France only to be interned in the camp at Argelès. Later the Vichy government handed him over to the Germans. He was still in a German concentration camp when the American Army liberated it in 1945. After nine years he too has returned to his studies; is awaiting the day when he can return to his country a free man.

Dragomir took part in the students' revolt in Prague in 1939, after which his university was closed. He was a saboteur in the underground army until 1942, when his whole group was denounced and captured and he was deported to the extermination camp at Matthausen. Now he is nursing his tubercular lungs at the International University Sanatorium at Leysin, in Switzerland.

Jan's student days in Warsaw were interrupted by the Occupation; the Germans' persecution of the Jews made him an outlaw. This letter to the International Student Service in Geneva tells his story:

"The difficult circumstances of existence lead me to allow myself to send my letter to you. I am a student at the University. I came back recently from Germany, where I was in a camp after the insurrection in the ghetto in Warsaw. My material situation is serious because my home and all the things were destroyed.

I have no father, he perished in Warsaw.

My mother and I need clothing and I should like to ask you for help in the form of packages, especially with old clothes and shoes.

Forgive me, I beg you, persons to me unknown, and please believe me, dear friends, yours sincerely..."

THE UNIVERSITIES TODAY

The conditions of university life vary in every country where war left its mark. Many of Norway's students have had to return to their families for lack of housing. The food situation has improved, but clothes, especially shoes, are scarce. As a sign of the gradual return to normality, the traditional university festival, *Der Store Grisefester* (The Feast of the Great Golden Pig) was celebrated enthusiastically in 1945 and '46.

In Poland, only one of the forty-eight Warsaw University buildings escaped destruction. Some have been temporarily repaired, but furniture and laboratory equipment can not be replaced. Twenty thousand of the two million books in the University Library are missing. Intellectuals were special victims of the Nazi persecution. Nearly forty per cent. of the university population had disappeared at the end of the war.

The Polish government provides each student with two meagre meals a day. Students live crowded together in half-destroyed buildings or in one or two rooms with their entire families. Sixty per cent. of four hundred students chosen at random had tuberculosis, forty per cent. in the advanced stages.

In Austria, Jugoslavia, Greece, the picture is the same: insufficient housing, food, clothing, and the invariable result—disease.

In Czechoslovakia, one of the healthiest countries of post-war Europe, the students of Prague have overflowed their classrooms, and movie-houses serve as university *succursales*.

Italy's students have access to the Mensae, university cafeterias, which serve thin fare. Books, like everything else, have inflation prices. A text that cost three hundred lire before the war now costs thirteen hundred.

The long years of Fascism have cut into university faculties, especially in the fields of the economic and social sciences. But the compulsory student unions, the *Gruppi Universitarii Fascisti* have been replaced by inter-faculty committees, chosen by the students to speak and act in their behalf. Students are apathetic about voting; the road back to democracy is a long one. There are exceptions—the former Partisans—whose spirit and enthusiasm prove that Italian universities have a chance for new life in a free society.

Destruction of buildings and

(Continued on page 226)

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STUDENTS IN EUROPE—TWO YEARS AFTER WAR

(Continued from page 224)

equipment in the German-occupied zone of Russia was tremendous: in Kiev alone the damage was estimated at about eleven and a half million dollars. Reconstruction and university life had to go on simultaneously. At Novocherkask, classes were held in the morning in ruined classrooms whose windows and roofs were repaired in the afternoon. Now the university population of the Soviet Union has already reached its prewar figure. The difficulties in Germany are psychological as well as material. One city, much-bombed Kiel, has fitted up barges as classrooms, dormitories and refectories. As for the reconstruction of the students, the words of one young man, a veteran of seven years in the Wehrmacht, tells the story, disturbing in its implications.

"I don't know where I am or what I want...the faith for which I lived for years has crumbled. The other day I went to a meeting of the social democratic party with some friends, veterans like myself. There were lots of people; they began to talk and disagree. Suddenly, we burst out laughing—so that's politics! We know that nothing can be expected to come out of a discussion, and that it is *only when the leader has made his decision and given his orders that something can be accomplished.*"

French universities, with the grim exception of Caen, were not so deeply affected as those of other countries. For students, food is still a serious concern. University restaurants are inadequate; others are expensive and crowded. Thanks to vigorous government action—a huge tax on empty rooms in houses and apartments—the housing problem is not quite so severe as it was.

Experiments in university reform are going on all over the continent. At the Civitas Academica at Leyden, committees of students and professors are working out new plans for curricula, dormitory housing, sports, greater contact between students and professors. In the college for former partisans at Milan, students who were in the resistance study together and have an active community life.

The "presalary" movement, which has advocates all over Europe, is another postwar idea. In Czechoslovakia, the government grants "salaries," or state scholarships, to students, on the basis of need and ability. The students are aware of the dangers of this system; but they are determined to make the experiment work effectively and democratically.

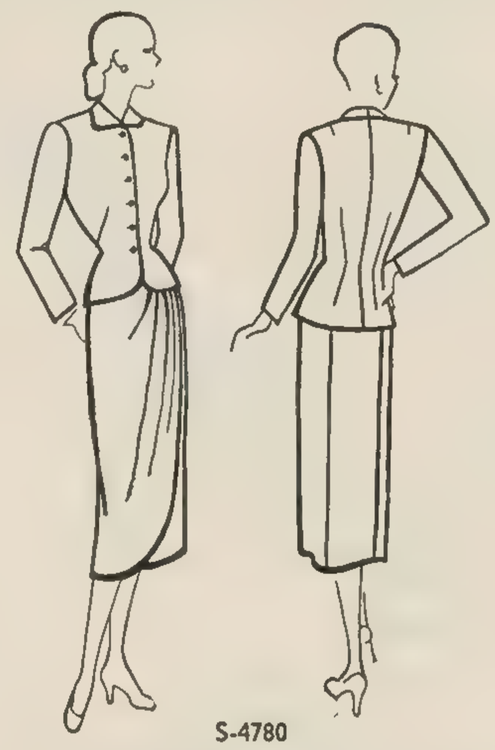
INTERNATIONAL COMMUNICATION

After six years of isolation, European students are eager to find out about their colleagues in other countries. There is a tremendous interest in America; and in Europe itself exchanges of students are a growing trend. The holiday periods are times of migrations of students. When the World Student Congresses were held, students from all over the continent came—in trucks, freight cars, military trains.

Rest centres for sick and exhausted students have been set up, among them the International University Sanatorium in Leysin, Switzerland; the *Châlet des Etudiants* at Combloux, in the Haute Savoie district of France.

Life in the universities is far from carefree even now, nearly two years after the end of the war. But the spirit of the students, their passionate desire to break down the frontiers of nationality, race, and class, is perhaps one of the most hopeful portents for a reconstructed world.

DESIGNS FOR DRESSMAKING



S-4780

Here is a double-sketch of the Vogue Design for Dressmaking shown on page 182. No. S-4780 comes in sizes 12 to 20 (30 to 38). The jacket is fitted, buttons up all the way to the small shaped collar. The skirt is wrapped, side-drawn softly.

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NOTES FROM ENGLAND

(Continued from page 161)

values since the war. But here one sees how English public life immediately provides the counterpoise for governmental mistake. In what other country would the newspapers, themselves already reduced to four pages, offer space to the banned periodicals, regardless of political opinions? For example, Beaverbrook's conservative *Evening Standard* gave space to the left wing editorials of Kingsley Martin of the *New Statesman and Nation.* Such weeklies as the *New Statesman,* the *Economist,* the *Spectator, Time and Tide,* and the *Tribune* received during this fortnight the widest publicity of their existence. They had always depended on the specialized highbrow public, but now they have been introduced to the great public of the national newspapers.

* * *

Incidentally, the suppression of the weeklies suggested to a wit the following slogan for the Conservative Party next General Election: "Vote Conservative and make sure of your New Statesman." Now that the Switch-out has been followed by the partial and patchy Switch-on, a sense of crisis remains as a permanent legacy. The mood of the people is to say: "We have weathered so much before, we shall be able to weather this." Recriminations about the behaviour of Mr. Emanuel Shinwell, Minister of Fuel and Power, and of other Members of the Government, have now melted before the universal realization that the Fuel Crisis is only a symptom of the emptiness of the British cupboard. In January people were complaining about the excessive controls and the lack of goods in the shops. Today they accept as inevitable more controls and continued austerity.

* * *

The position of England in the world has also been profoundly altered as a result of this spell of cold weather. Until February, England appeared to be the country making the soundest post-war recovery in Europe. *Our* houses were not plunged into darkness at any moment of the day or night as in France. We honoured our system of rations so well that there was no class of people forced onto the Black Market as are most people in most European countries. We had saved ourselves from the disequilibrium of inflation; we paid our taxes; and we kept in front of our eyes our attainable social aims to be reached by a clear-cut program. These things are still true, and in a sense our recovery is sound; but it does not go far enough.

Today things look very different to ourselves and to our neighbours. People in every country of Europe, who have been admiring and envious of the English civic sense, now see that virtue and discipline have failed to save us from the great post-war defeat. The nations that in 1940 saw the appalling weaknesses of the dispersed and indefensible British Empire, and of the British system of alliances, now see the bareness of all the British credits and resources. Two White Papers published in the last three months by the English Government demonstrate completely that the English, after seven years of unrelieved effort, are not working nearly hard enough, either to make their export drive adequate or to provide the quantity of goods for the home market equivalent to the quantity of money being paid out in salaries each year to English workers. In addition to these domestic troubles, our difficulties (to use mild words) in India, Palestine, and Egypt, are dirty linen made still dirtier in the press of the whole world.

* * *

Nothing can be more apparent than that England is now a country which can exist by faith and work and miracles alone. And that offers us our one chance of salvation, because faith and work and miracles are precisely what the world needs.

Are the English capable of another June, 1940? Essentially they are, because they retain their capacity of harmonizing the efforts of all classes and sections of society in the service of a cause, and in the light of a situation which everyone recognizes. No one can write *Finis* against Britain.

The greatest danger for England today is perhaps the failure of the Government to explain the situation to the people. This failure is caused partly by distrust of the old Trades Union leaders for the intellectuals of the party, whom they regard as unreliable, extremist, and snobbish. Another reason is the overconfidence of men like Herbert Morrison and the older Labour Members who regard themselves as "of the people" and therefore think that it is unnecessary for them to do any explaining. The failure of the Labour Government to make use of its greatest publicist, J. B. Priestley, who during 1940 did a great deal in his broadcasts to explain England's predicament clearly and simply to a huge public, is very striking. During the General Election, Priestley was used by Labour on its election platforms more than any Minister. The moment the election was won, he was dropped, and he has not been made use of in the present crisis. When one considers how Labour was swept into power, largely on a wave of support by the left-wing intellectuals, it is amazing to note the extent to which Labour has rejected all this open and intelligent clarification and preferred instead the advertising methods of their public relations officers.

The whole world is moving into a new era. The qualities required by nations to adapt themselves to the best use of techniques in industry and to the organization of our time are not necessarily those of domination and acquisitiveness. Now that the eyes of the English have been opened to the post-war situation after

(Continued on page 230)

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WHAT TO WEAR WITH WHAT

(Continued from page 152)

and bag—black. Add only one sharp note; bright flowers bunched—or a collection of bright jewels.

7. For the most formal evening dress (full length with great swirl of skirt) it looks spring to have just the blooms of large carnations caught in your hairpins or barrette. You can stud the knot of hair you wear massed at the nape of your neck with the glitter of rhinestone pins. Jersey or taffeta gloves pulled full long to above the elbow look right.

8. For a long dinner dress, let the line stand alone; wear your jewelled earrings; wear one great cabbage rose on a covered shoulder.

9. For a short evening—for a tube of navy-blue taffeta with a white and brilliant-spattered jacket—again accent the uncluttered, simple, effortless line. Pick your prettiest ankle-strap slippers; wear pearls; wear nothing that distracts.

10. For a late day—a little evening, you might have a black silk coat-like-a-dress, shoulders as natural as your own, waistline held *in* to your own. With it a hair-covering calot of mauve flowers or a mist of malines. Your gloves to be sand doeskin, beige-like mauve suède; your bag a revival of gold chatelaine.

Any day in town is a day for a flower chou at the neckline of a navy-blue or beige suit. Use three or five white hyacinths, or yellow and white carnations like lace under your chin. (A gold barrette holds them firmly.) Wrap your chignon and the *back* of your hat in open-mesh veiling. Without a hat or under it, wear coarse beige, grey, or mauve veil to keep your coiffure smooth. Carry an umbrella in beige or mauve, with a carved root or blond ash handle. Use it as a walking stick, as accessory to the fact of returned town formality.

Have narrow belts to wear an inch down from the top of your skirt. Have a narrow belt two yards long; wrap it three times around your print dress to lengthen and slim your mid-section. Carry white and man-sized linen or cambric handkerchiefs in your suit sleeve. Carry a red one in your purse for lipstick.

Look for the shell of a pump in suède or linen; it's new—and the slimmest excuse of a summer shoe. Look for nylons in sub-level colours; the taupe, mist, navy-blue, black, cocoa, and coffee colours are replacing the yellow-pink tones. You can buy again the soft subtles in gloves; smoky-beige, lobster-bisque, pink, and mocha-grey doeskins are coming from England and France. In the hands, have a new, elongated bag or a gladstone satchel—miniature, in buffed calf. Don't neglect a good envelope handbag—new with an increase in capacity; new in town.

In the country: wrap a printed bright silk or black scarf around your bosom above a bare midriff with a bolero jacket and skirt—or to show a bit of scarf under the vertiginous V of a beige silk shirt. Short yellow or white gloves carry basket-bags, crash linen, or greyed jute sacks. For rural black or beach white linen, bind your waist with an ombré scarf (ends neatly secured) and wear three little caramel-colour leather belts over it, bangles or bracelets on your good long sleeves.

Have a white piqué floppy sun hat, a copy of the toddlers' sun shades at Cannes. Line the rippling brim with the colour best for your complexion; pink or flame for pale faces—sky blue or bright yellow for the deepest tan.

If your long summer evening dress is bare-top, make a jewellery bib over a silk scarf tied at the nape. Use pearls in two sizes, the now-returning Czechoslovakian crystals to reflect light, and a twisted rope of China-made beads, ruby-red or coral.

With your prettiest pale blue linen or grey silk Shantung, wear one large sunburst jewel or a great gold signet on your collarbone, halfway out to the shoulder. Twist gros grain ribbons, narrow and multi coloured, around your waistband; let them flutter at odd lengths down centre skirt front. Pin or clip an unreal, undestructible little cotton bouquet in the back of your wide belt. Another day, use this bouquet on your head—your hair smoothed back, gathered into a rubber band and ribbon to fall like a mane.

Country shoes this summer may be wonderful pastel leather sandals, brilliant canvas slippers, a leather sole bound with bright ribbon. For further town and country props—see pages 209, 210, 215.

NOTES FROM ENGLAND

(Continued from page 228)

the "phoney" period, just as they were opened after the "phoney" war to real war, it is possible that Great Britain may transform her position in the world from that of a centre of Empire to a leader of the idea of a federalized system of nations, greater, more generous, less guilt-ridden than the old British Empire.

The great good fortune of England has always been—as it was in June, 1940—to see life and death issues stated to the whole nation in the clearest possible terms. This nation tends to see the choice which is before it, to accept the challenge, and to choose life rather than death. The Fuel Crisis has saved us from the greatest danger; to slide imperceptibly downhill into the abyss. It has shown us that a gentle slope is actually a precipice. February, 1947, has provided England with her greatest opportunity since 1940. And perhaps, as then, when all the world says we have lost, we shall have won.

CHECKED DRESS FOR A LEGHORN HAT

Here are two further looks at the black and white checked dress worn with the posied leghorn on page 188. In Dan River cotton with a good swing of skirt and a great length of velveteen sash. By Carolyn Modes.

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Natural handbag large as a brief case, shaped the same way. A reversed calf body with dark brown leather straps and binding. $75. Arthur Gilmore.*

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FOOD FROM THE CHINESE

BY ALICE FORD

THE Chinese cook, being a man of imagination, tradition, and brooding hunches, has no deep respect for some of the alien (if good) things that turn up behind Chinese names in American groceries and restaurants. Two of these, no matter how you like them, are chop suey and chow mein. In Peking and Shanghai even the works of the "*wun tun*" soup man, who is a curbstone cook, a Sino-version of the Good Humour man, are of a personal and frankly experimental nature—often irresistible and inspired. Because the Chinese cook also has no favour for cookbooks, because he is repeating with delight and impromptu variations a performance watched and loved from childhood, sounding back to ages of ancestors, some of his particular skill is impossible to recapture. In America it is even less possible where octopus, jellyfish, lotus leaf, and lichen are barely more than rich beautiful prose.

Keeping to the available, as well as to the good, here are a few of the possible dishes for a dinner of six. Gustatorially they're complete. After Chinese fashion they are easy to serve: a round table, chopsticks, porcelain spoons, saucers, bowls, teacups, and great serving bowls. But to someone who has lived in, and been fond of China there will be also a nostalgia. For the big brass-studded red gates with the pavilioned houses of Peking behind them, where you are lucky to be going to dine...for the labyrinthine two-story restaurants of the North with their stools, tables, and white-curtained booths; the shouts relayed on the guests' arrival to make him feel important and, later on, to report the tip; the peeking and the charming ministrations of the owner who stops in often for praise on the fat ducks he had first brought to the table so a choice could be made before the roasting; the candid omission of napkins but the appearance of a steaming hot towel after dinner; the nimble calculations of the cashier figuring the price on his abacus. For the grey candle-lit softness of the restaurants of Chungking; the lichee nuts, hot peanuts, sun flower and melon seeds to chew on dreamily while waiting dinner, and the teapot, the good eternal teapot. For dinner just inside the doors of the mansion of General Feng, reformed warlord whose idea is now to lead his men to battle singing "Onward Christian Soldiers." For the Mongolian firepot parties at a Mohammedan restaurant in Shanghai, of all places!...and last for the conviviality-beyond-compare of the Chinese meal when much impromptu, affectionate serving of this person and that person by anyone at all, as the spirit moves, goes on. Wine is

(Continued on page 234)

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FOOD FROM THE CHINESE

(Continued from page 233)

poured with a grandiose carelessness of gesture letting the fragile cups catch it as they will. The cloth is not too spotless, later on, if the banquet is attacked with relish. Audible and not merely verbal praise boosts the host's morale, and by it he gauges his party's success. He himself eats next to nothing; this is considered genteel. "*Boo ke-chê!*"—"Don't stand on ceremony!" he keeps insisting, and everyone takes him at his word.

ABALONE SOUP

If canned abalone is not to be found in your market, you can order it from New York or San Francisco, and it is better than abalone fresh out of water. Tinning seems to enhance the flavour, for some reason, and the flavour is delicate beyond description. Good in soup, it is a happy addition to meat dishes also. Boil one and a half quarts of water and half the juice of a can of abalone. At the boiling point add half a pound of pork or beef that is shredded, half a cupful of celery slices, and a quarter of a can of bamboo shoots; then a sprinkling of salt and pepper, to taste. After a minute or so add a cupful of quarter-inch thick slices of abalone. Simmer for not more than five minutes. Add a dash of fresh or dehydrated parsley, if you like, for colour, then at the same time—in the last minute—a tablespoonful of good cooking sherry, which is the nearest thing to Chinese rice wine.

To the epicures of China, soup is a serious matter, coming as it does at the close of the meal. It has the importance and prestige of our dessert course. But such is the soup of a feast day, and it is doubtful whether we would take to soup on such a scale or in this order. Here is another one more to our size and taste that is none-the-less agreeably Chinese:

WATERCRESS SOUP

Bring six cupfuls of chicken broth to the boiling point, and add three-quarters of a cupful of diced celery, a shredded scallion, and a cupful of cooked diced chicken, or of canned mushrooms, or diced pork (or a bit of each). Simmer for eight minutes. Add a half-beaten egg and stir for two minutes or less, depending on how long it takes the egg to shred in cooking. Add a carefully picked cup of watercress (a small bunch), letting the soup simmer a minute or so longer.

SHRIMP AND PEAS

Shell and clean shrimp. (The Chinese have a tiny kind that requires no cutting into bits, but ours need to be divided into bite-size pieces.) Lightly brown the pieces in a hot skillet of vegetable or peanut oil, or fat—three tablespoonfuls—along with salt and pepper to taste, two tablespoonfuls of cornstarch and two or three fresh ginger slices, all of which is to be stirred unceasingly for two or three minutes. Put in about two and a half pounds of green peas, fresh or frozen, next, adding three tablespoonfuls of soy sauce, stirring faithfully for twelve to fourteen minutes over a rather hot flame, or until the peas are the way you like them. The taste and appearance of this dish, however, will be ruined if you let the peas lose their firmness from overcooking. If eaten in the Chinese way, each diner will be served with a bowl of boiled rice, but it can be provided in any way that seems fitting.

The Cantonese are extremely knowing with lobster. But if you prefer shrimp, all the steps that follow will do for it equally well:

CANTONESE LOBSTER

Blend a tablespoonful of dried Chinese black beans, if you can get them, with a tablespoonful or so each of diced celery and diced carrots, a garlic clove or a diced scallion or both, a dash of pepper and half a teaspoonful of salt. Then work this mixture into half a pound of lean ground pork. Cook two one-pound live baby lobsters for five minutes, then pour off the water and remove the claws, to be cracked and cut up into generous cubes along with the meatier portions. Put the cubes and pork mixture into a skillet of hot oil or fat (two tablespoonfuls of either one), after seasoning the oil with half a teaspoonful of salt and a little pepper. After a minute or less add a cupful of vegetable stock or chicken broth, and simmer all this in the covered skillet for about ten minutes. Remove the cover, drop in an egg slightly beaten, and keep stirring for two or three minutes. Then two tablespoonfuls of cornstarch, a teaspoonful of soy sauce, and a quarter of a cup of water should be added, to be stirred for two or three minutes more, or until the sauce gets thick. As with the recipe for shrimp and peas, bowls of rice go well with this dish.

An easier and novel shell-fish treat is this one for prawns, or jumbo shrimp, or for the tailed variety of shrimp if you like it:

FRIED PRAWNS

Clean a pound and a half of prawns. Dip them in a batter of two eggs, pepper, three tablespoonfuls of flour, two of water, and one of salt. Fry them in fairly deep hot fat in a skillet for four minutes, or until each side has turned a golden brown, close to ten minutes in all. Drain on paper. Dip them at the table in small saucers of very hot liquid mustard, or ketchup, or soy sauce, as you please; you can try all these condiments, and see which ones you like.

Freshwater and saltwater fish are the Chinese *pièce de résistance*, especially the former, when as with "Mandarin Fish" it becomes a national specialty, comparable in rank with our own tom turkey. Were you able to buy the mandarin I should pass the recipe along. Its head, tail and eyes are left intact to give it a formal look upon serving. Gourmands eat the unmentionables for the morsels therein, more succulent, they say, than the meatier portions. Whatever fish you selected, from your ricksha, you

(Continued on page 235)

FOOD FROM THE CHINESE

(Continued from page 234)

would carry it home unwrapped from market on a string. A fine fish is a thing to be proud of! But where mandarin fish is lacking you can usually find flounder:

FILLET OF FLOUNDER

Slice three pounds of flounder fillets in two- or three-inch pieces. Dip them in a salted batter of 4 egg whites and two tablespoonfuls of cornstarch. Fry each side two minutes in a skillet containing three tablespoonfuls of hot fat. Be ready with the batter again, to which the following have been added: one more tablespoonful of cornstarch, a quarter of a cupful of water, three or four slices of fresh ginger, either a teaspoonful of salt or of soy sauce, and onion slices to your taste. Then put in a dash of sherry and after pouring this rich batter on the fish, fry it for two minutes, being careful to turn the fish often but not to break it. Serve with parsley or watercress sprigs. I could suggest some last minute cayenne or paprika, but this would be only my own idea, should you want the authentic.

CRAB OMELETTE

Sauté three cupfuls of shredded crabmeat, half a cupful of diced celery, and a quarter of a cupful of minced onion in a tablespoonful of hot cooking oil or lard for two or three minutes. In another skillet heat two more tablespoonfuls of oil until it is *hot*. Then over a medium flame put in eight slightly beaten eggs, using a spatula to keep them from sticking to the pan during the minute before you add the sautéed ingredients to half the omelette. Fold the other half over the mixture for a cover, cooking each side of the folded omelette for a minute or so. Add to the skillet that was used for sautéing: a teaspoonful of soy sauce, one of sugar, and four of cornstarch, plus a third of a cupful of beef broth. Stir the latter, for a sauce, until it thickens, using more broth if you like more sauce. Pour it on the omelette by now on a platter. (Instead of this sauce, the favourite liquid condiments can be used, bite by bite, at the table: soy, worcestershire, very hot mustard, or liquid pepper, or tomato sauce.)

PEKING NOODLES

Place a pound of egg noodles in boiling water for ten minutes, then rinse them quickly in cold water. Plunge them back into hot water to have them hot for serving. Have about two pounds of ground pork or beef ready, cooked in the usual way, but with some soy jam from Chinatown (the imported, if possible) stirred into the mixture of meat balls (which are to be very small) in the

(Continued on page 236)

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FOOD FROM THE CHINESE

(Continued from page 235)

last four or five minutes of the meat's preparation. A can of jam is enough for three pounds of meat, depending on how meaty you want this dish to be. A pound of noodles is enough for six persons. Set each guest up with a bowl of noodles and some chopsticks, and let them select this and that with their sticks from the small, colourfully filled plates on a cart or table: chives, very thinly sliced cucumbers, half slices of tomatoes, radish slices; and last but foremost is the platter or bowl of meat balls with soy jam. This should all be mixed into the noodles. I think of it for this country as a between meal affair, and very good indeed it is if you can find the soy jam, which is highly seasoned but without which you cannot have Peking Noodles. A bowl of fruit is good for the happy ending, followed by some China tea.

SWEET AND SOUR PORK

Cut into cubes, an inch square and half an inch thick, one pound and a half of lean or quite lean pork. Drop them in a batter of one beaten egg, two tablespoonfuls of flour, salt, and pepper well mixed. Remove the cubes one by one and brown them all over for ten minutes, over a hot fire, in a hot skillet in which you have already heated a cup of cooking oil, a slice or two of fresh ginger if you can get it, some salt, and a little minced garlic—a clove, or more. When the cubes are a beautiful brown pour off all but about a tablespoonful of oil. Add half a cupful of chicken broth or stock, and bite-size pieces of two or three green peppers boiled beforehand till tender. Simmer this over a low burner in a covered skillet for eight or ten minutes. Then add this mixture which must be constantly stirred until, in a very few minutes, it becomes a thick clear sauce: a cupful of chicken stock or broth, three-quarters of a cupful of sugar, three teaspoonfuls of soy sauce, three-quarters of a cupful of vinegar, and three tablespoonfuls of cornstarch. This dish should be eaten with boiled rice, which absorbs some of the sweetness most agreeably.

An American Chinese restaurant innovation calls for the addition of canned pineapple pieces, to be put in, if you like, at the same moment as the peppers.

If for Feast Day Chicken, water chestnuts and shoots are not to be found, you can omit them.

FEAST DAY CHICKEN

Cut two pounds of chicken breast meat in two-inch-long pieces and dip them in this well-stirred mixture: three tablespoonfuls of stock or chicken broth, a heaping table-

(Continued on page 237)

FOOD FROM THE CHINESE

(Continued from page 236)

spoonful of cornstarch, two slices of fresh ginger, a chopped onion or minced garlic clove, and a dash of cooking sherry. Very briefly sauté half a pound of thinly sliced fresh mushrooms, half a pound of sliced fresh water chestnuts (don't try to use the American chestnut instead!), a quarter of a cup (or more) of canned bamboo shoots, half a cup of skinless unsalted almonds, two heaping tablespoonfuls of soy sauce, one of salt, and a dash of pepper. Keep stirring this treasure for about two minutes, then remove it from the skillet, to which now add: two more tablespoonfuls of oil. When the oil is very hot fry the chicken slices in it for two minutes, still stirring. Then drop in the mushrooms and the rest, simmering it for barely one minute, and adding a last dash of sherry to launch it.

CHINESE CABBAGE

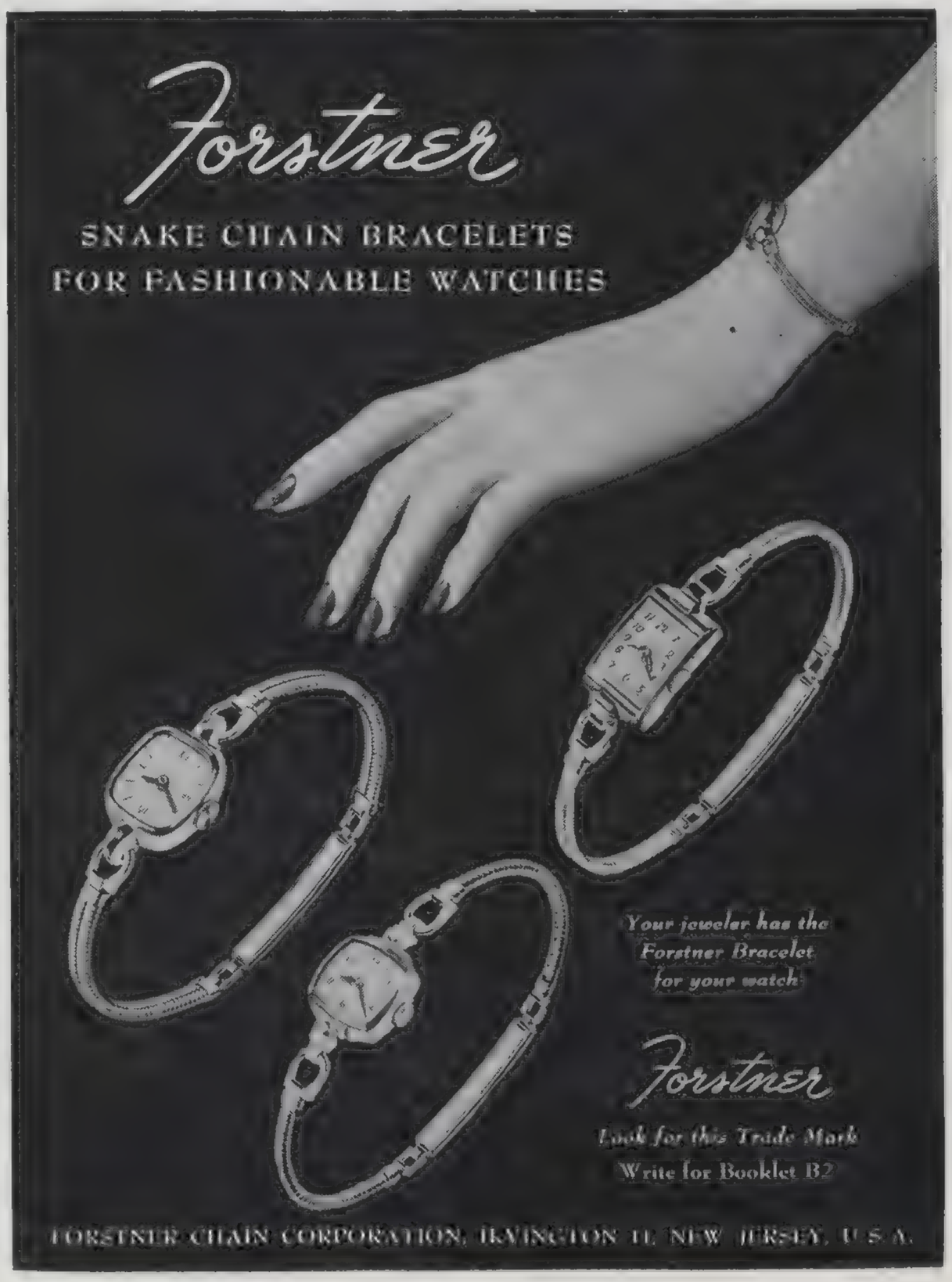
Use all parts of a Chinese cabbage, top green leaves included. Chop or cut it in very narrow three-inch shreds, deciding for yourself how much you are going to need. Sauté the strips in cooking oil, stirring them for a minute or two in a skillet that is hot and already contains, besides the oil, a slice or two of fresh ginger and a minced clove of garlic that have felt the fire for perhaps a minute. Now pour in half a cupful of very well salted water, steaming the cabbage in a tightly covered skillet until it is tender.

CELERY

Cut the celery obliquely in about one inch pieces. Sauté it in no more than a tablespoonful of oil for a minute, after stirring a little fresh ginger and garlic around in the oil as above. Then add salt to your liking, about a teaspoonful, and the same amount of honey or sugar, pouring in just enough water to steam it until it is tender.

BOILED RICE

Buy the oblong kind in preference to the round. Rinse it at least four or five times in cold water to wash it, rubbing the grains vigorously between your palms. Place a pound of rice in two cups of water. Bring it gradually to the boiling point over a flame to be increased from medium to very hot. Let it boil for five minutes, stirring it only often enough to keep it from sticking to the bottom of the pan. At this point it ought to be steaming. Cover it and let it simmer for about twenty minutes over a gentle flame, or until all the water has steamed away and the rice is white, soft, and dry. Let it stand on the lowest flame possible until the rest of the meal is ready. Waiting a while will do it good.



THE WOMEN THEY MARRIED

A questionnaire...answers on page 246

BY HELENE NITZSCHE

In the biographies of our Presidents, as well as in historical works, little has been written about their wives. How many of the following wives of U. S. Presidents can you identify?

(1) Named for her second cousin, Mrs. Patrick Henry, she was a pretty girl with bright Irish-blue eyes and curly black hair. It was through one of her many suitors, Aaron Burr, then a U. S. Senator, that the young widow met her future husband. At her husband's request, she put aside her Quaker clothes, entered society, and entertained often. She understood the art of dress. In her thirty-seventh year she entered the Executive Mansion. She used snuff. One of her admirers was telling a friend that the President's wife was not vain. "But," said the other, "you tell me that she uses rouge and powder." "Yes, she does," he replied, "but it is to please and gratify those who are thrown with her, not because she is fond of admiration."

(2) When a young attorney was appointed Minister to The Hague, he met the daughter of a Marylander, Joshua Johnson, then American Consul at London. She was the niece of the Governor Johnson of Maryland who had signed the Declaration of Independence and was later on the U. S. Supreme Court. She and the young diplomat were married before his departure for Berlin, where, as the first American Minister, he was held up until a Prussian lieutenant was assured by a soldier that there really was a United States of America.

(3) When she was first married she made her own dresses. At the first and only levee of the season after her husband became President, she was dressed in a rich pink moire, antique pearl ornaments, and flowers in her hair and hands. She was then about forty and slightly plump. Walt Whitman wrote in his notebook that he occasionally, toward the end of the afternoon, saw the President and his wife, dressed in complete black with a long crêpe veil, out in a barouche, on a ride through Washington; and that the President's marriage did not prove a happy one, domestic troubles accounting in a measure for his sad and melancholy countenance.

(4) She was a belle in New York during the latter part of the

(Continued on page 239)

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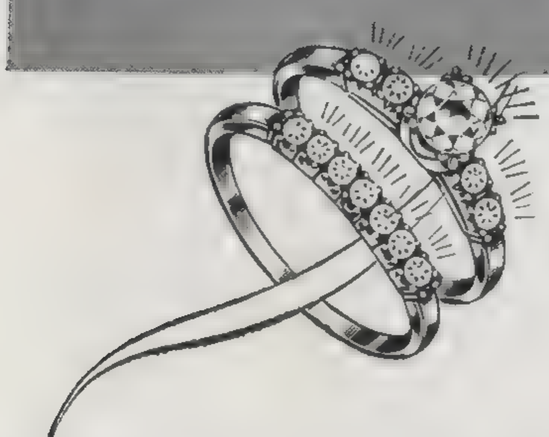

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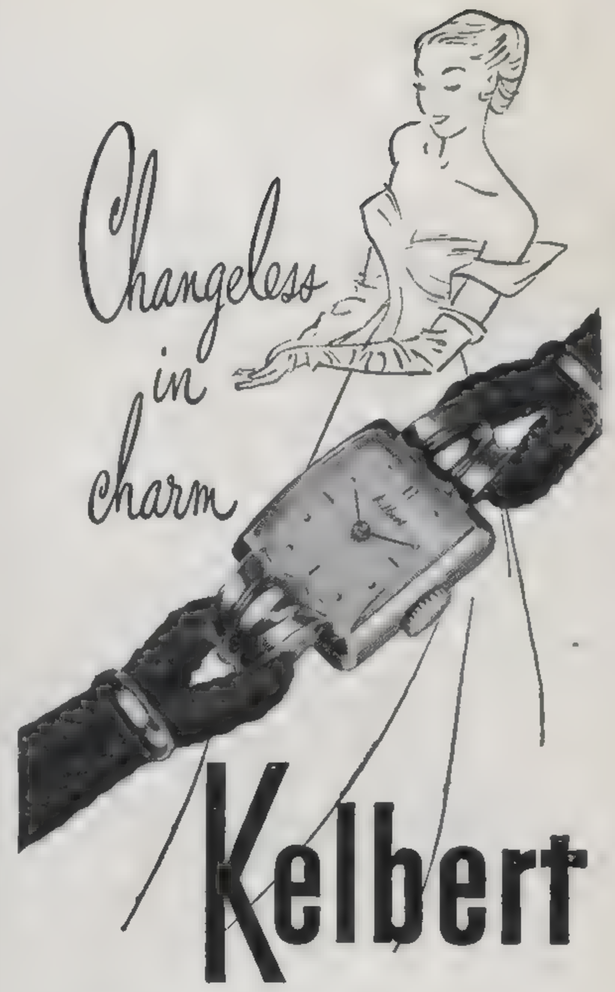

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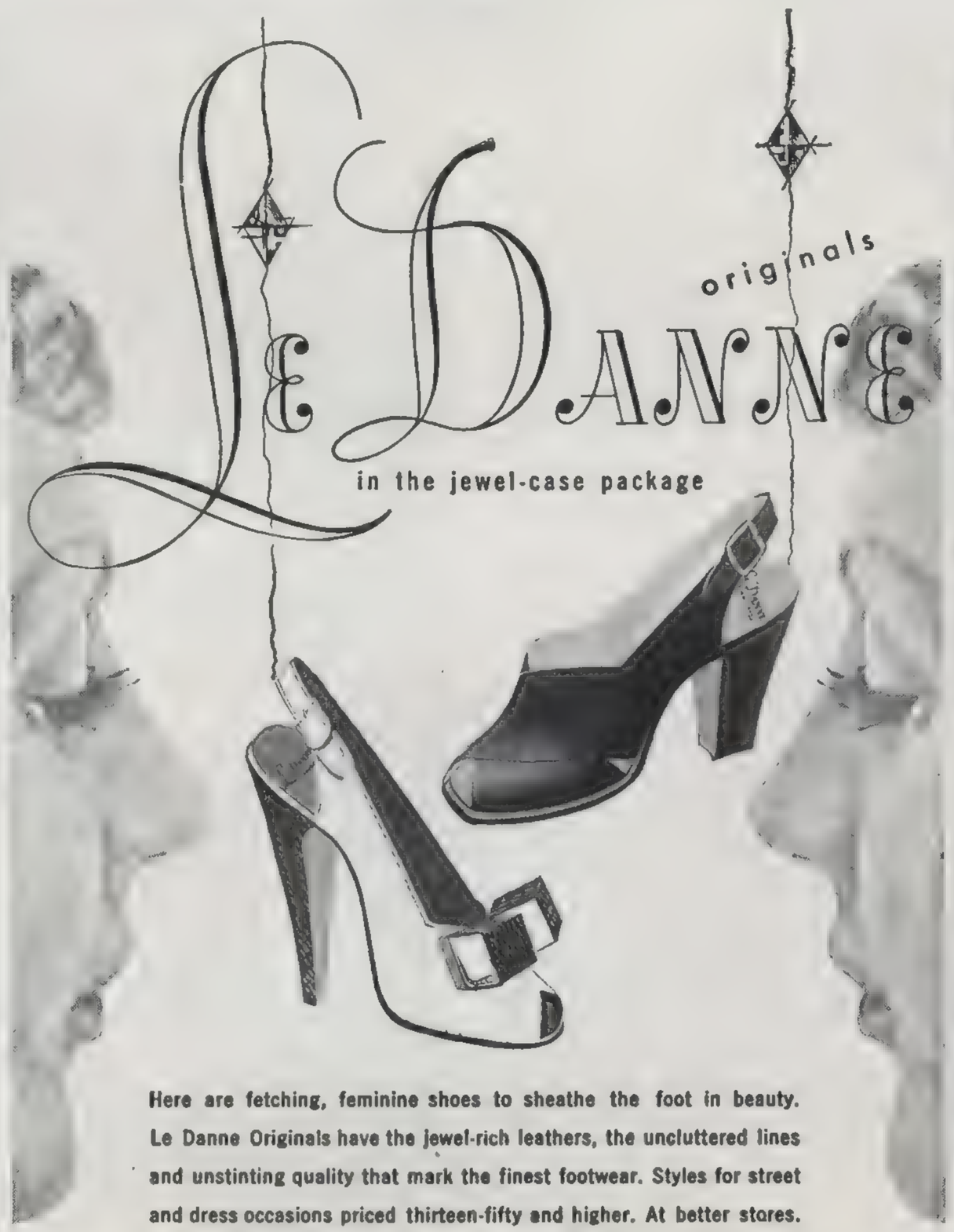

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THE WOMEN THEY MARRIED

(Continued from page 238)

Revolutionary War. When her husband was American Minister to France, this tall, regal-looking lady was called by Parisians *"la belle Américaine."* Their older daughter attended Madame Campan's boarding school in Paris where one of her close friends was Napoleon's stepdaughter, Hortense de Beauharnais.

(5) She became the second wife of the man who when a boy in Paris had signed his letter to the little girl, "You are my most faithful correspondent—Ever yours." Their wedding took place at St. George's Church, Hanover Square, London, and their honeymoon was spent in England and on the Continent. A friend wrote of them: "I can not think that there was ever a family in the White House that had so good a time." Generously endowed with tact, she was one of the few White House mistresses to escape criticism.

(6) After the Battle of New Orleans the ladies of that city gave her an expensive and handsome set of topaz jewellery. At the grand ball there in honour of her husband she wore pearl jewellery with her white satin and lace gown. Short and stocky, but quick and agile, she had an olive complexion and black eyes. She wore good clothes, but ignored style. Although she owned a carriage, she preferred horseback. She was said to enjoy her pipe. Following her husband's election to the Presidency, the home town planned a dinner and ball for them before their start for Washington. Some of the women were giving her a gown. In a Nashville hotel she heard that her past would be a drag on her husband's career. In tears she fled to their home and died within a week, on the night before the big party.

(7) Noted for her beauty, she showed excellent taste in her clothes. Her fondness for flowers was noticeable, her favourite being the damask rose. An invalid, she died the year after her husband became President.

(8) Slender, auburn-haired, she was fond of music, playing the harpsichord and the spinet; it is said that her husband had won over two rivals because he played the violin well and sang duets with her. He ordered a *fortepiano* from London for her when they were engaged. At her marriage, when a young widow, she brought him 135 slaves and 40,000 acres including the famous Natural Bridge. Only two daughters of their six children survived infancy and childhood. Her last wish was that

(Continued on page 240)

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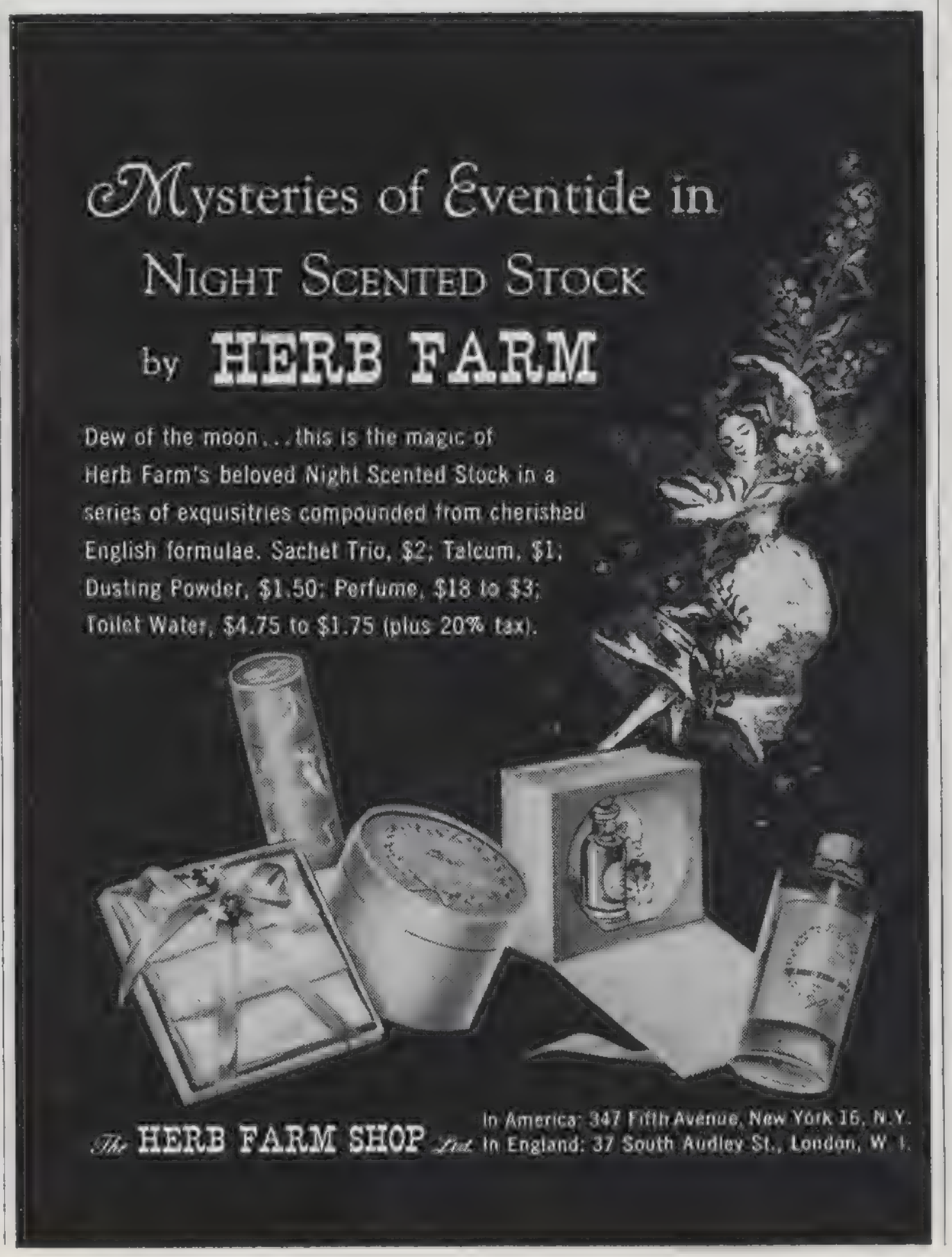

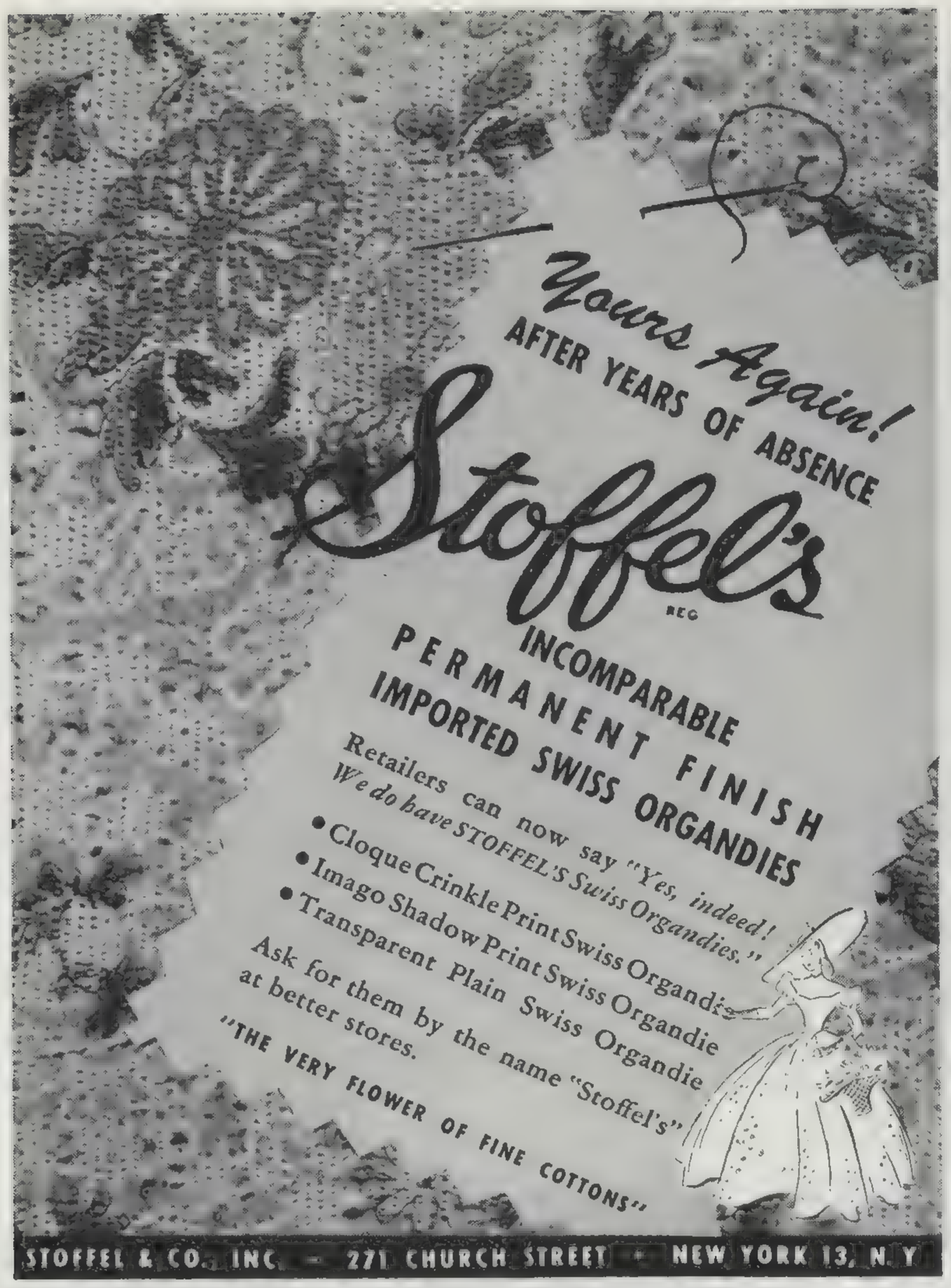

THE WOMEN THEY MARRIED

(Continued from page 239)

the little girl she was leaving should never have a stepmother. On her death, her husband fainted and kept to his room for three weeks.

(9) Her husband found at Leland Stanford University that she was interested in the things that were meat and drink to him. A direct, unpretentious person she was the best educated of any President's wife. She spoke several languages, and had a flair for friends. She was not a society woman, but she became a great hostess.

(10) She saw more army service and lived through more frontier experience than any other White House mistress because she would never, under any condition, if she could avoid it, leave her husband's side. When "his house was a tent and his home the battlefield" she was usually with him.

(11) A daughter of a commander in the Navy, she died only the year before her husband became our Chief Executive. Her absence was such a haunting sorrow to him that, as a shrine to her memory, he ordered that everything—even to the needle in her unfinished sewing—in her room in their Lexington Avenue home in New York remain exactly as she had left it.

(12) The wedding ceremony was performed jointly by the rector of the Episcopal church of which the bride was a member and by the pastor of the Presbyterian church where the President worshipped. Following their marriage they spent two weeks at Hot Springs, Virginia. Once, shortly after her marriage, she appeared at a public meeting in a white gown embroidered in mother-of-pearl sequins. Her manner of meeting people and situations was that of the grand dame, the Virginia aristocrat.

(13) Her father was a former President of Bowdoin College. Before her husband became President, he had to quit the U. S. Senate and declined a position in Polk's cabinet because his wife, to whom he was devoted, had fled from Washington. When their little son, away at school, heard of the nomination of his father for the Presidency, he wrote her that he hoped his father would be defeated! The month after election the boy was killed while travelling with his parents on a train between Boston and Concord.

(14) In her youth she was an athlete, her father believing in athletic exercises for girls. In addition to her beauty and charming manners, she was a bit of a coquette. During the Western trip with her President-husband, she was busy crocheting slippers, of which she had made no less than 4,000 pairs to give to hospitals and other charities.

(15) After her husband graduated from a small Ohio college, he married at twenty this girl to whom he had become engaged at eighteen.

(Continued on page 241)

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THE WOMEN THEY MARRIED

(Continued from page 240)

They started housekeeping in a tiny three-room cottage in Indianapolis.

(16) A teacher by profession, she was never dictatorial, nor did she show the least pretentiousness. She possessed a keen social consciousness, had a wonderful smile, a lithe grace, and personal magnetism. When Walter Tittle sketched her, he wrote that she had a lively range of facial expression, brilliant black hair and eyebrows and black lashes contrasting with the dark hazel of her eyes. When she left the capital a diamond was given to her by the men and women of Washington who loved her.

(17) The very attractive black-eyed daughter of a New Jersey colonel in the Revolution who became one of the pioneer settlers of Ohio, she was married when nineteen. Broken by the severe toil of a frontier household and the sorrow of losing eight of her ten children, she was preparing to go to the White House when the news of her husband's death reached her.

(18) A descendant on her mother's side of General Nathaniel Greene, she was a student at the same academy (Hiram) as her future husband. After his graduation from Williams, he claimed his "Crete." Theirs was the first marriage of "co-eds" in the matrimonial history of the Presidency. Her husband possessed a deep love for linguistic knowledge, and often with their children made a half-game, half-study of word meanings and errors in pronunciation.

(19) She left the selection of Inaugural Day clothes (except for the ball gown by Milgrim's) to Lucille Mahoney of Arnold Constable. Her memoirs were billed as the first ever written by a First Lady while living in the White House.

(20) The published letters of this minister's daughter, who never went to school, form a charming human document. While her husband joined other men in setting up the government of our country, she stayed home to rock the cradle (four children), cook, milk, sew, churn. She was indifferent to the delights of fashionable life. Her presentation costume at the Court of St. James was white lute string "covered with white crêpe, festooned with lilac ribbon and mock point lace...with long lace lappets and two white plumes." The Duke of Dorset warned her and her husband that they would be stared at a great deal. On the contrary every back in the court circle was turned upon them and Queen Charlotte received her with "contempt and scorn." Her husband was the first independent American to stand before the throne of England. She was the wife of one President and the mother of another.

(21) When she was five she met her husband in Sunday School. They were married when he returned

(Continued on page 242)

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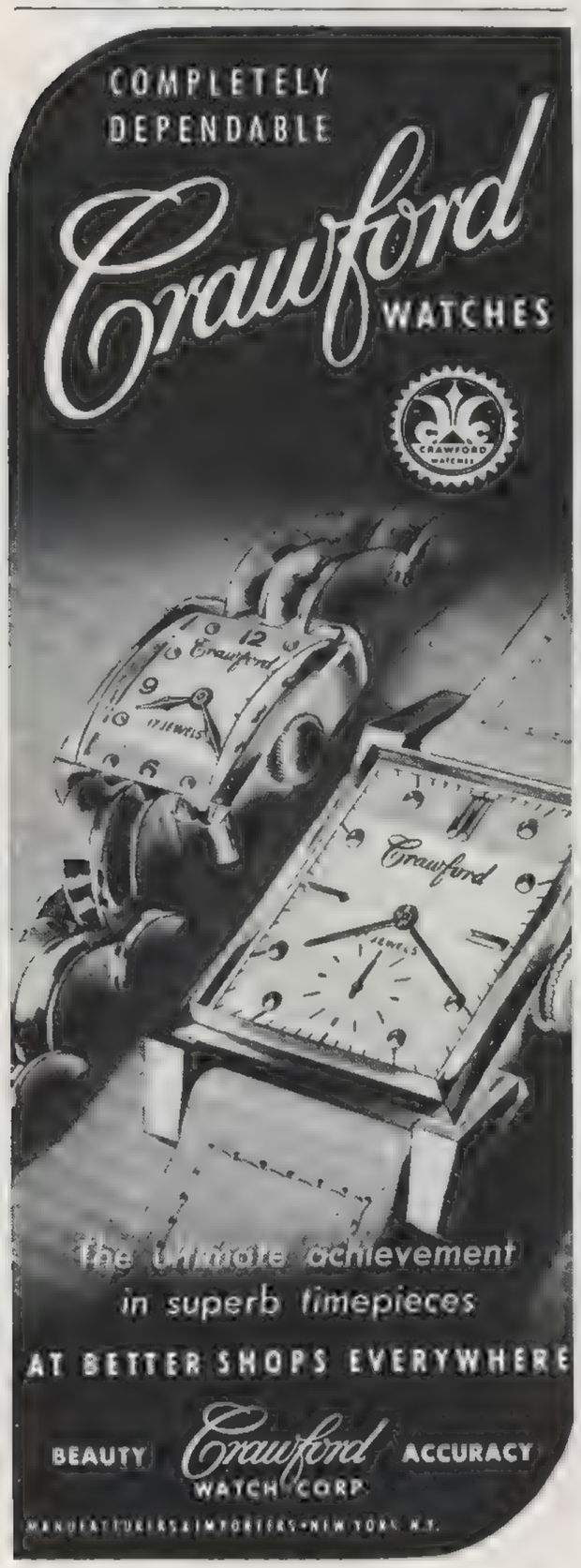

THE WOMEN THEY MARRIED

(Continued from page 241)

from the War. In 1941, she became one of her husband's secretaries, working at home, at $4,500 a year. A friend, describing her, said: "She's about five feet four and doesn't weigh more than 130 pounds. With her lovely grey hair, all curled up in the new way she does it, and no rouge, and just the right amount of lipstick, she's wonderful looking—not motherly."

(22) When at nineteen he fell in love with her she was the village school ma'am. Because of his admiration for her superiority, he became a lawyer before they were married. She especially enjoyed music but her love for flowers amounted to a passion. Surrounded by maps and reference books, she read a great deal. Finding herself without strength to preside as the President's wife, their daughter took her place. Congress was induced to install a library since the White House until then had been without books.

(23) She was seventeen when they met. Before they were married she wore heavy white brocades to set off her light brown hair with a touch of yellow and her blue eyes. On her family tree were Higginsons and Cabots. A few months after his graduation from Harvard, when he was twenty-two and she nineteen, they were married. She died when their daughter was born, on the same day in the same house that her mother-in-law died.

(24) She and her future husband met only once in the four years between their engagement and marriage. Her husband's biographer wrote that she had a slight squint in her eyes and that, like her parents, she was intensely Southern in spirit. Their only daughter was nineteen when married in the White House. It was called the finest wedding ever known in Washington.

(25) Her father while a guest of the President on the U. S. S. Princeton, during a cruise on the Potomac, was killed by the explosion of one of its big guns. While the President was comforting the twenty-four-year-old girl, he renewed his courtship of her. She had paid little attention to his proposals before, but she now consented to wed the fifty-four-year-old widower.

(26) Perhaps more ambitious than he, she was a close business and political partner of her husband. Her husband called her "Lou"; they had an airedale, "Laddie Boy," and she was famous for her waffles.

(Continued on page 243)

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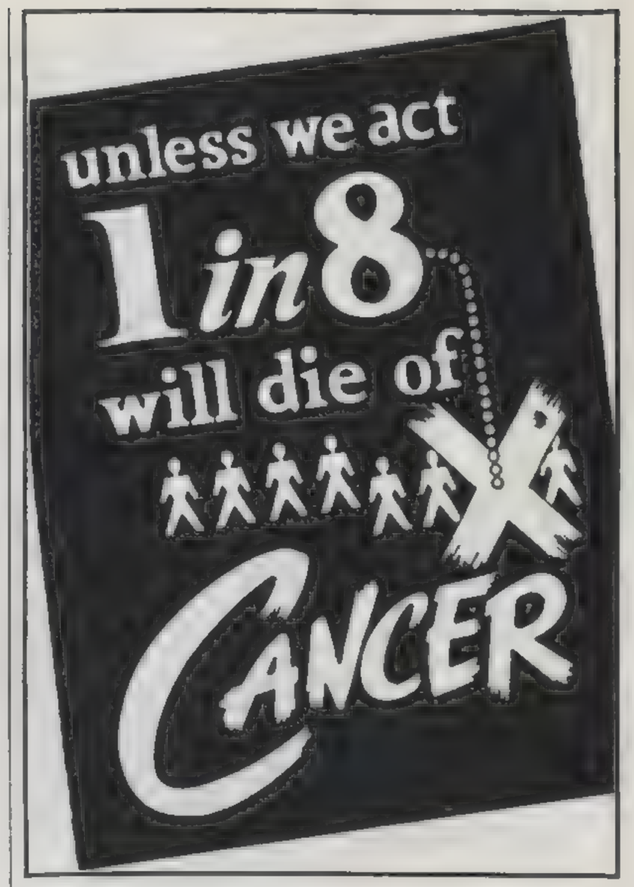

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THE WOMEN THEY MARRIED

(Continued from page 242)

(27) She had known her husband since childhood. Of his own age and also of Dutch descent, she was a kinswoman of his mother. After her husband received his training as a lawyer, he began, at eighteen, his long political career—U. S. Senator, Governor, Secretary of State, and Vice President, before becoming President eighteen years after her death.

(28) The daughter of a Presbyterian minister of Savannah, Georgia, she was the first typical Southern woman to live in the White House in more than sixty years. She was interested in pictorial art, landscape gardening, poetry, and music. For two years she studied at the Art Students' League in New York to perfect her painting. She submitted her landscapes anonymously to the New York Academy of Art and they were accepted and exhibited. She couldn't bear to think of an inaugural ball with modern dances when her husband was inaugurated, because she regarded the occasion as a "dedication," not a social event. Since he agreed with her, there was no inaugural ball. When selecting her costume for the inauguration she told a friend, "I know so little about clothes because I've never had any. Whenever I've needed a new dress, my husband always needed books, and the money went for them."

(29) She greatly resembled her mother, who was a Southern beauty. When she was married she was seventeen and her husband not yet twenty-one. She was well versed in the instruction of that time but her husband, because of poverty, never had a day of formal education. An invalid, she never appeared in Washington society.

(30) A graduate of Wesleyan Female College, Cincinnati, she was on a vacation at Delaware Sulphur Springs when she met her husband-to-be. Four weeks after arriving at the White House she held her first Saturday afternoon reception at which she wore a black grosgrain princesse dress, with a square neck and point lace. Her dresses, of rich material, were simply made, with exquisite lace at the high neckline and long sleeves, but no jewellery. She never varied the style of wearing her smooth, dark hair, neither frizzed nor puffed, plain at the back with a shell comb. She did not wear diamonds, low necks, or short sleeves. At their twenty-fifth wedding anniversary, the first ever celebrated in the White

(Continued on page 244)

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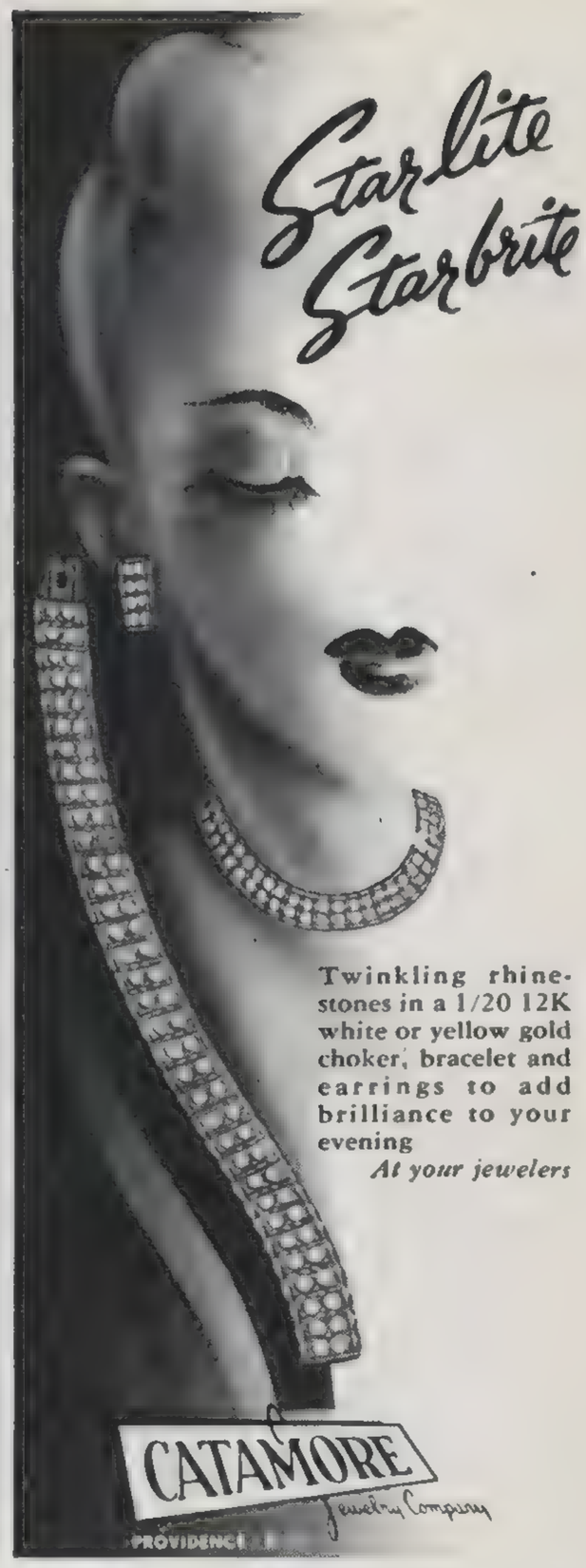

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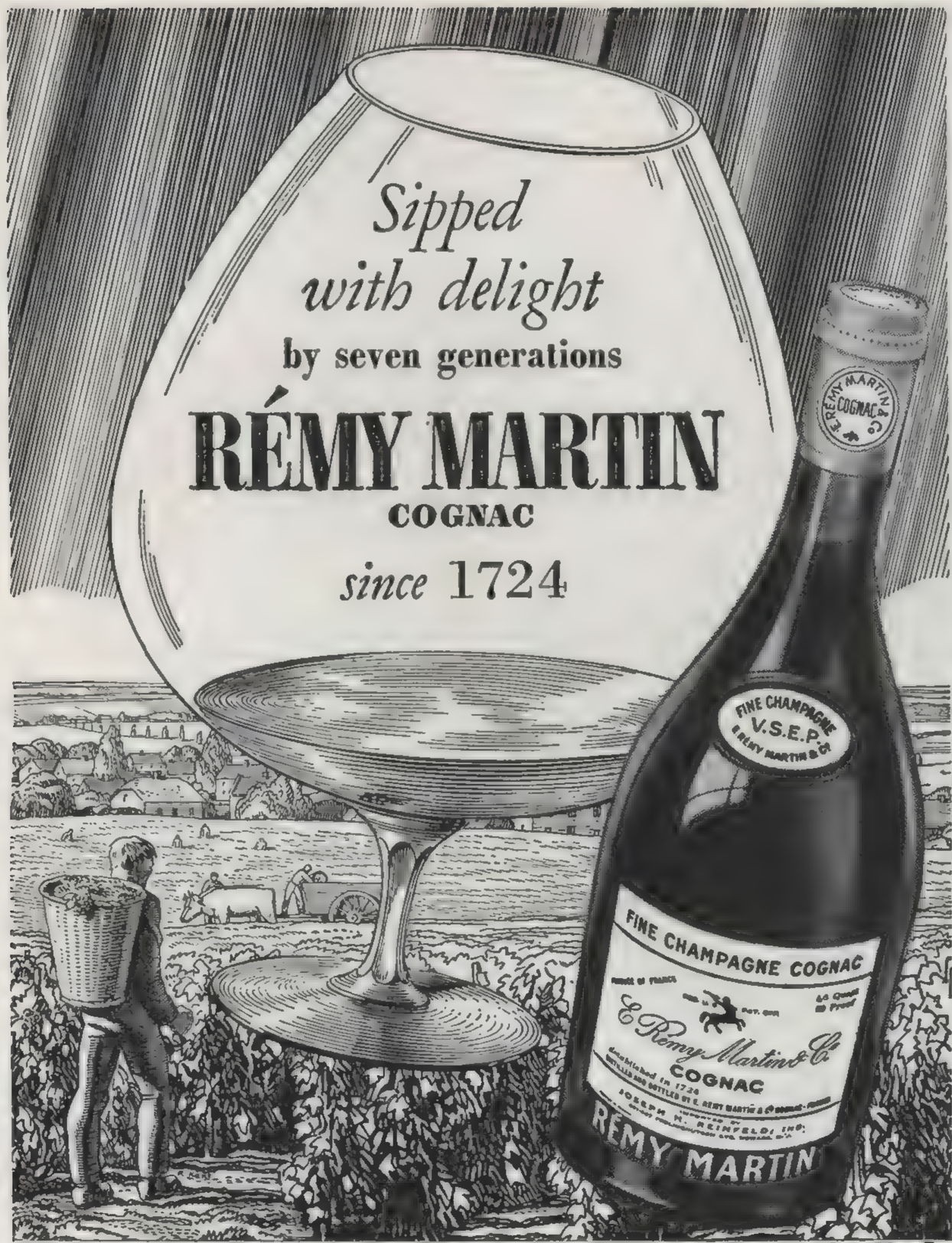

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THE WOMEN THEY MARRIED

(Continued from page 243)

House, she wore the same satin dress and slippers that she wore at her wedding.

(31) Her wedding was the first time that a President had been married in the Executive Mansion. The bridal gown was of ivory white satin, its lines moulded to her figure, with a fifteen-foot train over which fell a tulle veil of the same length, held in place by a coronet of orange blossoms. The bridegroom gave her a diamond necklace.

(32) Her husband had been Governor, Congressman, and Speaker of the House, but he was not regarded as a Presidential possibility. He was the first example of the "dark horse" in the national convention. An Englishwoman wrote of her, "A very handsome woman. Her very black eyes and complexion remind one of the Spanish donnas. Her excellent taste in dress preserves the subdued though elegant costume which characterizes the lady." A visitor at a reception of the President said that the First Lady wore "a maroon-coloured velvet dress, with short sleeves and high in the neck, trimmed with very deep lace, and a handsome pink headdress."

(33) Before he became "The Judicial President" her husband held many positions, including that of Secretary of War. They lived in Manila, where he was the first civil Governor of the Philippine Islands. After the White House their home was at New Haven when he became Kent Professor of Law at Yale, of which university he was a graduate.

(34) At fifteen, in a stiff bodice and flowered petticoat, she had made her debut in Williamsburg, Virginia, which then afforded the gayest social life in America. Afterwards, as a rich young widow, she met her second husband only four times before they were married. The bride wore a white quilted satin petticoat, with an overdress of white silk, with silver threads, lace ruffles, pearls, and diamond buckles on high-heeled satin shoes. Her property, added to his own large estates in Virginia, made her husband a man of wealth. He refused to receive any pay during the entire Revolution.

When she joined her husband at Morristown some Morristown women, wearing their best silks, went to call on her. She received them in a plain homespun dress and a checked apron, with a half-knit stocking in her hand. She showed them two entirely home-made cotton dresses with silk stripes woven from ravelings of brown silk stockings and old crimson damask chair covers. At a New Jersey ball given in her honour, her gown was of russet with a white handkerchief about her neck, thus setting an example to the women of her time.

When the need was over, she put away her homespun and dressed in velvet, silk, satin, and lace.

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THE WOMEN THEY MARRIED

(Continued from page 244)

ANSWERS TO "THE WOMEN THEY MARRIED"

1. Dorothy (Dolly) Payne Todd Madison (Mrs. James Madison).

2. Louisa Catherine Johnson Adams (Mrs. John Quincy Adams).

3. Mary Todd Lincoln (Mrs. Abraham Lincoln).

4. Elizabeth Kortwright Monroe (Mrs. James Monroe).

5. Edith Kermit Carow Roosevelt (Mrs. Theodore Roosevelt).

6. Rachel Donelson Robards Jackson (Mrs. Andrew Jackson).

7. Letitia Christian Tyler (Mrs. John Tyler).

8. Martha Wayles Skelton Jefferson (Mrs. Thomas Jefferson).

9. Lou Henry Hoover (Mrs. Herbert Hoover).

10. Margaret Smith Taylor (Mrs. Zachary Taylor).

11. Ellen Lewis Herndon Arthur (Mrs. Chester A. Arthur).

12. Edith Bolling Galt Wilson (Mrs. Woodrow Wilson).

13. Jane Means Appleton Pierce (Mrs. Franklin Pierce).

14. Ida Saxton McKinley (Mrs. William McKinley).

15. Caroline Scott Harrison (Mrs. Benjamin Harrison).

16. Grace Goodhue Coolidge (Mrs. Calvin Coolidge).

17. Anna Symmes Harrison (Mrs. William Henry Harrison).

18. Lucretia Rudolph Garfield (Mrs. James A. Garfield).

19. Anna Eleanor Roosevelt Roosevelt (Mrs. Franklin D. Roosevelt).

20. Abigail Smith Adams (Mrs. John Adams).

21. Bess Wallace Truman (Mrs. Harry Truman).

22. Abigail Powers Fillmore (Mrs. Millard Fillmore).

23. Alice Lee Roosevelt (Mrs. Theodore Roosevelt).

24. Julia Dent Grant (Mrs. Ulysses S. Grant).

25. Julia Gardiner Tyler (Mrs. John Tyler).

26. Florence Kling Harding (Mrs. Warren G. Harding).

27. Hannah Hoes Van Buren (Mrs. Martin Van Buren).

28. Ellen Louise Axson Wilson (Mrs. Woodrow Wilson).

29. Eliza McCardle Johnson (Mrs. Andrew Johnson).

30. Lucy Ware Webb Hayes (Mrs. Rutherford B. Hayes).

31. Frances Folsom Cleveland (Mrs. Grover Cleveland).

32. Sarah Childress Polk (Mrs. James K. Polk).

33. Helen Herron Taft (Mrs. William Howard Taft).

34. Martha Dandridge Custis Washington (Mrs. George Washington).

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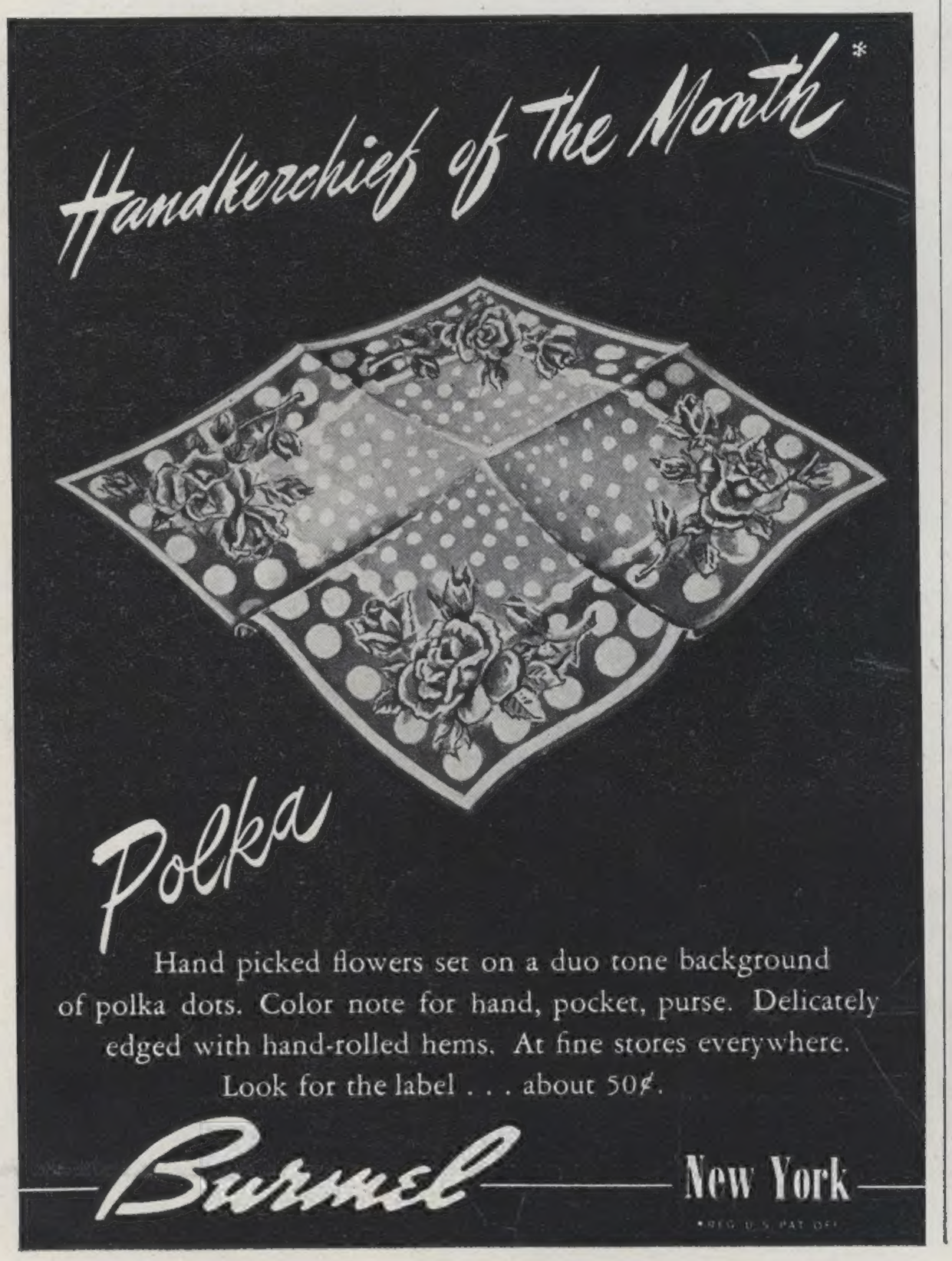

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